



Multigenerational Roles of Filipino Women by Male Short Story Writers

Johniel A. Seño ^{a*}

^a *Philippine School (Bahrain), A'ali, Kingdom of Bahrain.*

Author's contribution

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ABSTRACT

The study scrutinized male short story writers' multigenerational roles of Filipino women. It specifically analyzed six Filipino short stories such as *Waywaya* by F. Sionil Jose for the Pre-Colonial Period (900-1565); *Guardia de Honor* by Nick Joaquin for the Spanish Period (1565-1898); *The Maid, the Man, and the Wife* by Manuel Arguilla, for the Early 20th Century Period (1901-1950); *Kara's Place* by Luis Joaquin Katigbak, for the Late 20th Century Period (1951-2000); and *Goats 4 Sale* by Jose Dalisay, for the 21st Century or Contemporary Period (2001-Present). Moreover, the study employed a descriptive qualitative research design. It utilized two major critical approaches to literature: feminist literary criticism and new criticism. The results revealed that the male writers described Filipino women's roles in multigenerational periods by modifying the female characters' behavior characteristics, communication patterns, and sources of power. The male short story writers differentiated women's roles by adhering to and rejecting diverse gender practices in multigenerational periods. Likewise, they operated imagery in creating vivid mental pictures and aided the readers' imagination in envisioning the characters and scenes. They employed more imagery to conceptualize the scenes and characters in the story and to create more vivid mental images for their readers. The general portrayals of Filipino women in the selected short stories converged in sensitive and discriminating illustrations of gender roles.

Keywords: Filipino women; roles; multigenerational periods; male short story writers.

*Corresponding author: E-mail: senojohniel@gmail.com;

1. INTRODUCTION

Literature allows people to time travel in the past, present, and future. It depicts various critical issues that administer in understanding humankind across history. It is a melting pot of different periods. In other words, literature conceives diverse representations of people's cultures, traditions, and beliefs in specific generations. Furthermore, it can provide comprehensive details about the lives of men and women. In essence, literature is a recorded manuscript that can be the best way to magnify gender role representations in a historical timeline. Likewise, Philippine literature recorded the most crucial gender role representations throughout history since it is a product of prehistoric traditions, colonization, liberations, socio-political issues, and modern-day beliefs that are pressing factors affecting women's gender roles. In the same way, Philippine literature shows the underscored typical women's roles. Pre-colonial, colonial, post-colonial, and contemporary periods embodied the Philippine historical consciousness and as niches of more understanding of the Philippine generations [1,2].

In the forthcoming years, gender roles have been depending on the civilizations from the past and present. Besides, societal representations of men and women from yesterday and today could significantly impact future gender roles. Without proper documentation, the future societal functions of both genders are still at risk. They could bring either positive or negative results. Hence, identifying Filipino women's gender roles in the past and current periods will assist the present and future societies in upholding and sustaining gender-sensitive civilizations. Significantly, the best option to figure these out in society is to study literature [3].

Given these points, female fictional writers could propose an adequate understanding of the real-life experiences of women. Thus, they could offer justice in the appropriate mode of women's gender role representations through their female characterizations and sets. Otherwise, male fictional writers may encounter challenges and misrepresentations in gender role characterizations. They could impact women's gender role presentations in the long run. Under those circumstances, fictional writers could influence the standpoints of their readers and culture about gender roles.

However, despite the accessible literature and studies in today's mainstream, there were no preliminary studies encapsulating and focusing on Filipino women's gender role representations through the lens of male short story writers from diverse generations in the Philippines. Thereby, there is a gap in the balanced knowledge that gives a comprehensive understanding of Filipino men and women from different generations, specifically in the eyes of male short story writers. Indeed, understanding them is a momentous way to develop and update the pragmatic recognition of gendered praxis, conceptions, and beliefs vis-a-vis the power relationship between men and women from pre-colonial to the modern-day status of gender roles. Specifically, this study sought to determine the revealed Filipino women's roles in the multigenerational periods in the selected short stories of male short story writers, the traced theme portrayals of Filipino women's roles, and the used imagery by male short story writers in creating vivid mental pictures and aiding readers' imagination to envision the characters and scenes.

2. LITERATURE REVIEW

2.1 Women in the Multigenerational Periods and Views of Filipino Women by Male Writers

Filipino women have gone through diverse representations of their roles. Remarkably, the multigenerational periods can trace Filipino women's roles. These generations are the five different epochs: the pre-colonial period, the Spanish period, the early 20th century, the years after colonization or the late 20th century, and the 21st century period. Pre-colonial, colonial, and post-colonial periods embodied the Philippine historical consciousness [4]. Respectively, the contemporary periods as niches of more understanding of the Philippine generations [5].

From another point of view, Filipino women have evolved to various developments. Society exemplified Filipino women as submissive, child-rearing and household chores caretakers, and clean job workers such as secretaries, teachers, and librarians [6]. Filipino women enjoyed equal rights during the pre-colonial period [7]. Filipino women in the pre-Hispanic period had an equal voice as Filipino men [8]. Filipino women's societal roles were the sources of knowledge considered, especially if they became *babaylan*

[9]. Filipino women in this period used their tattoos to show social roles, tribal identification, position, reputation, eligibility for marriage, and personal beautification in the literature [10].

However, Filipino women lost their favorable social roles during the colonization. Filipino women were modest, virginal, self-agents, and compliant during Spanish colonization. The ideal lady was overly religious, submissive, and obedient to Spaniards [11]. The aged family members taught their girls to do household and housewife chores during the Spanish period [12, 13]. Spanish colonial culture frequently stifled the critical views of Filipino women [14]. The typical representations of Filipino women were willing victims, insensitive and inhuman mistresses, dutiful wives, furious and resentful daughters, protective mothers, and selfless mothers [15].

Meanwhile, Filipino women recovered their lost social positions during the early 20th century. Society tasked women to do their secondary roles to men during the world wars in the Philippines in the early 20th century [16]. Society changed the struggle for women's right to vote during this period [17]. Women gained access to many other works and careers since female literacy increased during the early 20th century [18]. Likewise, society's industrialization affected women's roles in the early 20th century [19]. Women characters in the short stories were personified as independent, strong, empowered, transformed, and developed Filipino women images in early 20th-century Philippine society [20].

Nevertheless, Filipino women's gender roles harbored development and were at risk during the late 20th century. Filipino women experienced many levels of misogyny, gender stereotypes and exploitation, and violence against them [21]. According to Samonte (1993), there were increasing reports and incidents of sexual harassment during the 1990s. Many university professors solicited female students' sexual favors to pass their subjects, especially in many state universities [22]. Filipino women's images in the selected short story during the early and late 20th century were martyrs, social victims, homemakers, mothers, and fighters [23].

To date, people claim that Filipino women live in an egalitarian society where there are equal rights between men and women. However, structural sexism remains the most significant barrier to women's empowerment in the Philippines [24-26]. Correspondingly, society

subjected many Filipino women to violence due to male-female power dynamics and various objectification [27, 28]. Despite the society rejecting Filipino women's typical roles, sexual exploitation involved them —specifically prostitution in English short stories from 1985 (late 20th century) to 2005 (21st century) [29].

In general, the Philippine civilizations and their rich culture provide fictional writers with various ideas in viewing Filipino women. Filipino fictional writers excelled for their unique, engaging voices in tales taken from this rich past [30]. In addition, the short story has its sole effect depicting barely a few significant episodes or scenes [31]. Likewise, there was unequal representation and portrayal of gender in their characters in 60 award-winning and non-award-winning books published from 2006 to 2017 in the Philippines [32]. Besides, a short story is a fictional work describing one character's conflict with himself or competition with others, usually having one thematic focus [33].

2.2 Creating Vivid Pictures through Imagery

Fictional writers must be diligent in characterizing Filipino women's physical appearance and settings. Characters' initial descriptions could be too difficult to achieve the portrayal of personality, actions, and scenes [34]. Significantly, writers typically focus on hair, eye color, and body build to give the readers more information about the characters [35]. Similarly, when there is a physical description, the readers see the characters through their minds, so physical adjectives and distinguishing features for characters are essential to achieve this [36]. Consequently, there are ways to describe the physical descriptions of characters and settings [37]. Moreover, little and specific details commonly nail a story's success or failure [38]. They may use figurative language, describe the facial expressions, and make the descriptions match the character's tone. Notably, writers should fictionalize their ideas through words and phrases. They supported that describing someone's appearance indicates a personality [39, 40].

Fictional and non-fictional writing requires extensive skill to transform words into vivid pictures. The capacity to clearly explain anything is a necessary talent for every writer to learn [41]. In addition, imagery is descriptive language appearing to one or more senses —sight, hearing,

touch, smell, and taste [42]. Imagery is the most common and effective way writers can use it in their texts [43]. All talented poets and storytellers employ intriguing imagery to allure their readers [44].

Sensory and language are two crucial things in sensory language. Sensory language as words or phrases appeal to mental pictures and envision the story or poem [45]. Sensory language allows the readers to be more engaged with scenes, events, descriptions, or surroundings by letting them live through the senses [46]. A writer can draw a reader into a scene by using vivid descriptive language engaging all five senses [47]. Imagery is defined as using descriptive or figurative language in writing a text [48]. Sensory language to the lexical category since grammatical properties defined it may differ in its meaning that only rested on the mental intuition by using this language [49].

2.3 Theoretical Framework

In the past decades, gender studies have gained attention from local and international arenas. The embodiment of literature as a tool for women's movements revolutionized personal views, especially in dealing with gender conflicts. Distinctively, this study anchors its basic premises on the feminist literary theory of Mary Wollstonecraft in 1792, the social role theory of Alice Eagly in 1987, and the intersectional theory of Kimberlé Crenshaw in 1989.

The feminist literary theory of Mary Wollstonecraft in 1792 suggests that the deconstruction of women's roles is in literary texts' writing, interpretation, and dissemination. It assumes that reading and writing a text can unleash knowledge and values about women. Likewise, it supports the universal idea that literature can unveil experiences, relationships with other people, and the relative roles of Filipino women in society. Thus, this theory backs that male short story writers may employ techniques in imaging their characters and scenes from short stories that constitute Filipino women's gender role representations.

On the other hand, the social role theory of Alice Eagly in 1987 suggests that the gender differences and similarities between men and women constructed social roles within their respective cultures. In addition, civilization supports and sustains the division of work that

guides to forming exclusivity. This exclusivity shapes the ascribed and expected social roles that make men and women act according to society's beliefs, norms, traditions, practices, and expectations. Thus, this theory substantiates that male fiction writers may form prejudices and uniqueness in illustrating Filipino women's gender roles in their short stories since they portray and set various epochs.

Likewise, the civil rights activist and professor—Kimberlé Crenshaw 1989 proposed intersectional theory. This theory frames that the diverse interrelated social categorizations such as race, class, and gender generate overlapping and independent systems of forms of discrimination and disadvantage. In addition, this theory explains the systematic framework for understanding the aspects of a woman's social positions, political identities, and representations that combine to produce different modes of biased perspectives about the power relation between men and women across all ages. Thus, this theory streamlines the study's notion that multigenerational categories and sub-contexts can influence the portrayal of gender roles in male short story writers.

3. METHODOLOGY

3.1 Research Design

This study used a descriptive-qualitative research design to investigate and process the essential and connected data. It is valuable since it allows the researcher to investigate the meanings that male short story writer awardees attributed to Filipino women's behavior, actions, and interactions in multigenerational periods inside their literary texts. The study employed the qualitative investigation through feminist social constructionism research methodology in investigating the representations of Filipino women's gender roles in male writers' short stories. Feminist social constructionism research asserts that as science does not reflect or mirror reality but rather generates, researchers and their social contexts are inevitably involved in creating that knowledge [50].

3.2 Materials for Criticism

In selecting the materials for analysis, there were criteria that the researcher considered. Feminist materials should demonstrate the unconscious sexism that permeates seemingly universal, value-free research, the various subjective and

oppressed experiences of people and groups, and uncovering and mending the rectilinear binary discourse that reproduces patriarchal thinking [51]. Therefore, each short story by male writers should represent them. The short stories by Filipino male short story writer awardees found that they possessed relevance to the main topic of this research after considering the criteria in choosing reliable and valid materials. In this regard, the following short stories of Filipino short story writer awardees were chosen such as *Waywaya* written by F. Sionil Jose, for the Pre-Colonial Period (900-1565); *Guardia de Honor* written by Nick Joaquin for the Spanish Period (1565-1898); *The Maid, the Man, and the Wife* written by Manuel Arguilla, for the Early 20th Century Period (1901-1950); *Kara's Place* written by Luis Joaquin Katigbak, for the Late 20th Century Period (1951-2000); and *Goats 4 Sale* written by Jose Dalisay, for the 21st Century or Contemporary Period (2001-Present).

3.3 Treatment of Short Stories for Analysis

The interpretation and analysis of the short stories involved four approaches: feminist literary criticism approach; new criticism literary approach; narrative analysis; and content analysis. The paper employed the feminist literary criticism approach to depict and analyze how literature portrays the narrative of male power towards female human beings through investigating their economic, societal, political, and psychological roles, status, and images of women embedded in the literary text. Nevertheless, the researcher utilized a new criticism approach in the study since it scrutinized and unveiled the usage of imagery in creating vivid mental pictures and aiding readers' imagination to envision the characters and scenes in the short stories.

The study used narrative and content analyses since they help to interpret stories used in the context of research. Thus, these analyses aided the researcher in deciphering the language materials used by the Filipino male short story writers in portraying Filipino women's roles across generations, as well as in creating vivid mental pictures that aid readers' imaginations in visualizing the characters and scenes in their short stories.

In this study, the researcher practiced and conformed to the norms for feminist ethical

research standards to foster the main objectives of research—understanding, truth, and avoidance of error. The researcher did not fabricate and misrepresent research data to promote the facts and minimize falsehoods. Therefore, the researcher properly referenced all included and gathered information used in the present study from other researchers with the researchers' names and sources.

4. RESULTS AND DISCUSSION

4.1 Revealed Filipino Women's Roles in Multigenerational Periods

4.1.1 Behavior characteristics

The study exposed the different behavioral aspects of Filipino women from multigenerational periods. The study discovered that the writer utilized submissiveness to illustrate Filipino women in the pre-colonial period. Meanwhile, Filipino women in the Spanish period had decisiveness. On the other hand, the writer employed dominance to represent Filipino women in the early twentieth century. Nevertheless, the writer operated tolerance to portray the Filipino woman in the late 20th century, while the writer depicted the Filipino woman from the 21st century as a low-self-worth. In F. Sionil Jose's short story, *Waywaya's* behavior portrayed Filipino women as submissive during the pre-colonial period. Her behavior indicated that she conformed to the assigned gender roles and behaved according to society's expectations. Dayaw showed *Waywaya* her assigned place and told her the daily household chores. As *Waywaya* dealt with the people, she had to act and go with the flow of her environment's tensions. Hence, it signified that a woman's submission was not what she chose to be but what her environment had preferred. With this in mind, submissiveness might entail domestic labor [52]. The lines below validated this notion.

She listened intently...“Now, what should I call you?” he asked, as he prepared to visit Ulo. “Waywaya,” she said, bowing.

Certainly, her body language in which she listened intently was a form of acceptance that she already recognized her fate as Dayaw's capture. Moreover, she bowed her head while saying her name was another piece of strong evidence that she offered her allegiance. Her body language did not exhibit an indication of a

fight response. In addition, the representation signified that rules and regulations governed her submissive lifestyle regulating her behavior toward other characters.

In contrast, a decisive Filipino woman described Natalia Godoy's behavior characteristics. Her character behaved against the patriarchal ideology. She had the freedom to decide for herself. She had guts and quick-thinking behavior. Moreover, she was never hesitant to select the best decisions for her. She quickly and carefully thought according to the available information. During that period, women did not behave and hold equal treatment as men due to religious teachings. Despite Natalia's young age. The excerpted line that came next supported this notion.

"Of course, child. Go and ride with this one you have not chosen; and I shall tell the more fortunate one that, only for this afternoon, he is fortunate."

The quoted lines suggested that Natalia weighed her options carefully. Also, her decisive behavior allowed her to undermine the male-dominated period and society because she had power over herself. Likewise, her father's words implied that Natalia Godoy was not a little girl anymore. She was emotionally and psychologically stable to behave in her way since she was already eighteen. However, it may negatively connote that women could only mature once they got older.

Meanwhile, dominance had the Wife in Manuel Arguilla's short story: The Maid, the Man, and the Wife to depict Filipino women's behavior in the early 20th century. She exemplified matriarchal behavior. In addition, she negated the idea that society tasked and confined Filipina women to do household chores as full-time wives and merely submissive women. Her character portrayed common behavioral traits of a dominant person such as relentlessness, confidence, and assertiveness. Instead of showing empathy for other female characters, she directly confronted them. The story presents it when their old maid – Martina, said goodbye to them since she wanted to go home to their province. As a woman, people expected her to show tenderness, especially to other women. However, she did not behave that way. She stood for what she thought was right. And she said whatever she wanted to express. She was unwilling to show some mercy. Evidence links assertiveness to interpersonal

well-being [53]. The quotations that followed confirmed this assertion.

"Is it true that you are going to the province, Martina?" my wife asked sharply. "Or have you found another place?"

With this in mind, the Wife had confidence in her actions and words. She never doubted her capacities. Thus, she served as the other characters' voice. Through the Wife's words, the writer portrayed her that she never used any sugar-coating in her words, but instead, she directly expressed her thoughts. Domination frequently serves to sustain power dynamics by suppressing dissent and marginalizing dissenters, keeping individuals in their positions in the pecking order, and sustaining the structure of society as a whole [54]. Thus, it showed that a dominant behavior could encourage someone, especially women to express their social position through spoken or body language.

Nevertheless, Kara in Luis Joaquin Katigbak's short story characterized Filipino women's behavior as tolerant in the late 20th century. She had altruistic interests. She did not mind her rights and needs. In addition, she behaved with a patriarchal ideology. Her character displayed that she chose to remain tolerant of the aggression brought by power relationships between men and women. In the beginning, she needed to tolerate the possible risks that her landlord's son had. Despite it, she continuously dwelled on her day-to-day life. She managed to normalize the objectification of the landlord's son. As a female character in the story, men objectified her femaleness. She had to live in a community where women were treated as essential commodities for sexual needs. Kara ended up behaving as a tolerant person in these conflicts. As she described it:

The thing that bugs me, though, is when I have to go into the main house to use the bathroom... my landlord's useless son. It's apparently a turn-on just to see me in shorts and slippers...I feel his gaze on me, traveling the length of my body up and down.

The lines proved that she had become used to it. Normally, she should move to a place where she had safety; however, her character left her to set aside her personal needs as a woman. Her surroundings and society had left her to endure objectification. She behaved as if it was not a treat for her. Meanwhile, Eric also noticed that

Kara was at risk. And he had offered to fetch her in the last class because her place was not safe for her. This showed that tolerance blinded Kara. She sacrificed her interests. Filipino women still experienced many levels of misogyny, gender stereotypes and exploitation, and violence against them during the late 20th century [53].

Meanwhile, the Girl's character represents Filipino women's behavior characteristics in the 21st century as helpless in Jose Dalisay's short story: Goats 4 Sale. She had low self-esteem and lost hope about the conditions that patriarchal society caused her. She was deprived of the power and strength to change her undesirable situation. As a result, the story incapacitated her fight for her rights and needs. She behaved as if there was no way to escape from her difficulties in the sex industry. The Girl behaved as a desperate sex worker to gain clients. Likewise, she experienced aggression and oppression from her society that caused her behavior. She worked as a sex worker at a very young age. She had no choice but to deal with different customers who might abuse her. Thus, she had to offer her femaleness to anyone who had an interest in it because she thought that it was the only way to live. The excerpted line that came next supported this notion.

a red Nissan Sentra pulled up between them, just a little past her, and she ran over quickly to speak with the driver, who seemed to be asking questions.

In other words, the story showed that she acted desperately to get her customers' attention. Moreover, she showed her customers that they might be the last person whom she could transact with. It resulted in her being exposed to the customer's inappropriate behavior. Consequently, they never treated her as having valuable well-being. Moreover, like Kara in the late 20th century, she was objectified. Despite being young, she dwelled on patriarchal behavior.

Overall, the study distinguished that their actions, cognition, and emotions could suggest and describe their multigenerational roles. Likewise, Filipino women behave according to their social status, expectations, roles, conditions, and norms. Their overall revealed behavior may suggest that roles could be affected by their behavior. They became subjects of different behavioral expectations that led them to behave

in their own ways and perform multigenerational roles.

Table 1. Revealed behavior characteristics of Filipino women relative to multigenerational periods

| Character | Period | Behavior Characteristics |
|---------------|--------------------------------|--------------------------|
| Waywaya | Pre-Colonial | Submissiveness |
| Natalia Godoy | Spanish | Decisiveness |
| The Wife | Early 20 th Century | Dominance |
| Kara | Late 20th Century | Tolerance |
| The Girl | 21 st Century | Helplessness |

4.1.2 Communication patterns

The study revealed the communication patterns of Filipino women in multigenerational periods. The results uncovered that Filipino women had only three prevailing communication patterns: passiveness, aggressiveness, and passive aggressiveness. Specifically, there was passiveness in the communication patterns in the pre-colonial period, late 20th century, and 21st century presented to Filipino women. In contrast, Filipino women exemplified the Spanish period. Nevertheless, the writer from the early 20th century employed passive-aggressive communication patterns.

Primarily, Waywaya used passiveness in communicating. She refused to express her genuine thoughts and feelings. Her communication pattern highlighted the unspoken or unheard words that could tell stories of injustice, patriarchy, and minority voices that society silenced during the pre-colonial period. Thus, they made Waywaya to be a slave of her passiveness. Consequently, it rejected the idea that women in pre-colonial society had an equal opportunity to participate in all decisions, whether for family or community affairs. The line below validates this notion.

He ate ravenously and when he was through, he gave her a little of what was left. She was hungry, and thirsty, too, but she refused what he offered to her. Dayaw shrugged, "if you don't want to eat, then march on an empty stomach." By nightfall, she still had not spoken a word.

Due to the domestic treatment of Dayaw in Waywaya, she was afraid to express her messages and feelings despite it damaging her. Even though she was hungry, she still refused to communicate her needs. As a result, it went unnoticed by Dayaw. Moreover, it suggested that when a woman did not choose to voice her feelings, others would perceive that they were still okay and permissive. Waywaya disregarded her right to food. She was unable to express her primary needs. Filipino women in the pre-Hispanic period had an equal voice as Filipino men [5].

In contrast, Filipino women's communication pattern was aggressiveness in the Spanish period. Natalia was authoritative, condescending, and sarcastic. She built a communication pattern that there was an opportunity for women to control and speak bravely and freely. She conveyed her ideas and emotions to the other characters. Moreover, other important characters allowed her to express messages. Her environment offered freedom of expression for her and other women. Thus, she had strong emotions, low empathy, and focused on winning the argument as an aggressive communicator. To put it another way, she asked her Aunt Elisa to hurriedly tell Mario that she chose him as her escort in the procession. As demonstrated in the line below, she directly uttered her intended message.

"There was something else, Aunt Elisa – something terrible, a feeling of something terrible about to happen! We cannot ride with Esteban –we must not ride with Esteban! Oh hurry, Auntie, and tell him so –but hurry! Hurry!"

By the same token, Natalia had an authoritative voice when she communicated her messages. She employed powerful communication practices leading other characters to consider her views about anything that she wanted to express. Likewise, her family valued her thoughts and feelings. Despite being young, they let her practice freedom of expression. Similarly, aggressiveness is portrayed in the Wife's communication patterns during the early 20th century. She expressed her thoughts and emotions by devoiding others' needs, rights, and feelings. Also, she employed remorseless, overbearing, intimidating, and demanding nonverbal and verbal communication. Thus, she also had freedom of expression in the story. In

particular, she could freely convey her ideas and sentiments about anything.

Despite being a female character, the Wife had the option to convey her sentiments mercilessly. Like the Filipino women in the Spanish period, she never considered the feelings of her fellow characters. When Martina tendered her resignation as their maid, she directly and sharply asked her a difficult question causing Martina to be humiliated. She did not extend her concerns to her fellow female characters—the excerpt below offered proof for this claim.

At my wife's words, Martina became almost tearful.

Within sight, her communication behavior created a threatening influence on her listeners. She made sure that she had a voice and power over things through her verbal and nonverbal communication. As a result, it created a ripple effect in the other scenes. Hence, it supported the idea that women in the early 20th century had gained their social positions in the most important affairs. The Wife participated in the most vital affairs for her family.

Nevertheless, Kara utilized passiveness to communicate in the late 20th century. She avoided expressing her intended thoughts and emotions. Kara felt conveying her needs and rights might cause conflicts with others. Thus, she thought that her ideas and feelings were not vital. Moreover, the treatment of other characters influenced her communication pattern. In the story, Kara does not depict her genuine reactions, feelings, and thoughts, especially to Eric and other significant instances in her life. She did not communicate overtly in insensitive or anger-inducing situations. Consequently, the others' intended messages left her confused. This claim was made clear in the lines that are quoted below.

I also feel like asking, hey, wait, what are we anyway? What's this fetch-me-every-day business? Did I miss something? Aren't we getting a little bit ahead of ourselves?

Accordingly, it revealed that her communication pattern influenced her ways of living. Also, it created negative effects for her. Likewise, her passiveness made her hopeless and bewildered in most scenarios in the story. Eric's gestures and sweetness left her confused. She decided not to raise them with him instead of asking him

openly. It also became her burden in the long run. Constantly, she did not clarify anything. They did not give her enough chance to convey her sentiments and ideas and did not encourage her to express what she felt and thought. They created cultural practices oppressing the transmitting and exchanging of female characters' messages.

While this may be true, passive-aggressiveness prevailed in the Girl's communication pattern in the 21st century as even though the Girl from Goats 4 Sale had no utterances. She had passive nonverbal communication, but she also showed aggressive communication gestures. She avoided directly expressing her thoughts or feelings to other characters; however, she was internally vindictive toward them. Thus, they gave her a little chance to express her thoughts and emotions freely. In the story, the girl did not openly voice her beliefs and feelings when she created deals with her customers. She made them believe that she could give them a good offer. Additionally, she tried to control the situations in unrecognizable ways. She used less direct confrontation in communicating her sentiments. The lines underneath have revealed this idea.

He saw her across the street, standing beneath a tree just. Joel looked up between them from her...and immediately, he looked away, embarrassed to have been caught staring...

Undoubtedly, the communication gestures of the Girl assisted her in transmitting her implied messages to other characters. She utilized cues and body language to get their attention. As a result, she looked like a 'tame sheep' to them. However, when she tried to voice her needs and rights to them, various conflicts emerged in communication. Also, the other characters misinterpreted the nonverbal language of the Girl since she attempted to exemplify to them that she was innocent and powerless.

Generally, the analysis proved three observable Filipino women's communication patterns demonstrated in the different generations — passive communicators in the pre-colonial period and the late 20th century and the women from the Spanish and early 20th centuries were aggressive communicators. Also, women in the 21st century were passive-aggressive. Thereby, the overall representation offered that social expectations, traditions, and norms in the

revealed Filipino women's communication patterns influenced the overall gender roles of Filipino women. The unexpressed thoughts and feelings in the pre-colonial, late 20th, and 21st centuries exploited the other characters to perceive them as weak and inferior women. Contrarily, the expressed messages of Filipino women from the Spanish and early 20th century facilitated the other characters to perceive them as strong and independent women. The revealed communication patterns may suggest that the ability of women to communicate freely would assist them in diverting from traditional gender roles. However, when society does not give women an opportunity to express their thoughts and feelings, they become followers of customary gender roles.

Table 2. Revealed communication patterns of Filipino women relative to multigenerational periods

| Character | Period | Communication Patterns |
|---------------|--------------------|------------------------|
| Waywaya | Pre-Colonial | Passiveness |
| Natalia Godoy | Spanish | Aggressiveness |
| The Wife | Early 20th Century | Aggressiveness |
| Kara | Late 20th Century | Passiveness |
| The Girl | 21st Century | Passive-aggressiveness |

4.1.3 Sources of powers

The study verified that Filipino women from multigenerational periods had various power sources. In particular, expertise was a source of Filipino women's influence during the pre-colonial period. Moreover, appearance was a source of Filipino women's strengths in the Spanish period. Conversely, in the early 20th century, Filipino women sourced their power from empowerment. In contrast, tolerance was Filipino women's power source in the late 20th century, while reward was Filipino women's power source during the 21st century.

Waywaya sourced her power from expertise in the pre-colonial period. The people of Daya and other significant characters recognized her skills. Her exceptional skills in household caretaking and weaving made an impact on them. However, they doubted that she could not do her tasks well. However, she proved them wrong. She did her duty, and she performed well. She used all

her strengths and knowledge in performing her tasks. Despite all the challenges in the new environment of Waywaya, she made no excuses to demonstrate her influence. The power source was supremacy, wealth, significance, competence, potential, functions, entitlement, and privilege during the pre-colonial period [55]. The line that followed confirmed this representation.

Waywaya would not be able to last; her ways, her attitudes were different and all because she was from Laud. The older women made the same remarks... But in time, all the pots in the kitchen were clean of soot,

Besides, the story exhibited that Waywaya dismissed the prejudice that other characters remarked toward her. She did not limit her skills to the expectations of others. Moreover, her previous status in her tribe did not affect her abilities. She gained the trust and recognition of other characters. Consequently, she influenced them. She utilized her uniqueness to excel in her skills. Despite her harsh world, she used her skills to provide an impact on the entire community. It demonstrates that when a person receives recognition or favorable feedback, they may experience feelings of pride, joy, and elevated self-esteem.

In contrast, Natalia Godoy had an appearance and remarkable personality that mesmerized other characters. She had an attractive appearance as a source of power in the Spanish period. Moreover, she lived in a society where physical appearance had a significant role in social dominion. For the same reason, the beauty of Natalia influenced many characters resulting in them admiring her. As a result, she operated her outer looks to dominate and control other people in the story suggesting that social and cultural settings affected Filipino women's dominance over others. They considered the physical attributions to the social status and position of women. Moreover, there was mediocrity that society offered to Filipino women during the Spanish period because they valued external traits over internal traits of women. In fact, Natalia could control her father because of it as shown in the next lines.

For the young Natalia Godoy, they had moreover become emeralds —emeralds from her father, to wear to the procession...

The lines proved that Natalia moved her father through her looks. Her father made Natalia a symbol of his success. In addition, the Spanish period stratified Filipino women based on their overall looks. They gave their respect according to the physical well-being of the women. Thereby, it implied bias and prejudice against Filipino women despite the story personifying Natalia holding domination on her period. In particular, the account showed that she also captured the attention of young boys in her community. On the whole, respect and admiration build referent power that a person has gained through time from others [56].

By comparison, the Wife sourced her power through self-empowerment. She had self-awareness, continuous learning, and leadership in the early 20th century. Likewise, the story demonstrated the dominant and submissive parties on the side of Filipino women. They refuted the patriarchal society by empowering themselves. Also, the cultural and societal contexts of the story demonstrated a women-friendly atmosphere. The Wife used empowerment to ask and command other characters. Indeed, the Wife gained the majority of the family's decisions. Moreover, she could express her disapproval or agreement over things. She made it possible by using empowerment most of the time. As a result, the other characters could not express disagreement directly with her words and decisions. Based on the husband's narration:

...I picked up the Esquire, opened it, closed it, put it down, and still I could find no word to say. So I called my wife who was in the sala...

As has been noted, the quoted lines signified that the Wife controlled important affairs in their family. The Wife had direct participation in a crucial matter. Thus, it implied that Filipino women had domination during the early 20th century. In addition, it demonstrated that Filipino women held vital social positions and statuses during the century. They had equal access to significant aspects of society.

In contrast, Kara used her tolerance to insist on her social position in the late 20th century. She could bear and carry on with her situation despite the oppression of her society. Moreover, Kara survived events that tested her patience, understanding, and principles. She had an environment where society objectified Filipino

women. Surprisingly, Kara was flexible in her environment. She tolerated the conflicts that her cultural and social contexts produced. Evidently, Kara lived in a risky environment for her. She was vulnerable to different gender conflicts. However, Kara managed to survive and live in numerous worse places that risked her safety. She constantly adapted to the new atmosphere despite the challenges. She lived in a society where people tolerated harassment, but Kara always employed her understanding of it. As a result, Kara could control other people. She knew how to handle these difficulties. This conception was unveiled by the lines below.

...noise I can tune out, after a while; it just becomes like a background hiss, like the white noise an off-duty TV makes when it's way past midnight and you're nodding off on the couch.

In general, it was surprising that Kara endured the perils of her society. She never confronted others. She always stayed away from conflicts. Likewise, the gender inequalities inhibited her from taking protection from the dangers brought by her community.

In like manner, the story from the 21st century indicated that Filipino women were still struggling to pursue their needs and rights. In fact, the Girl depicted the use of reward as the power source in the story from this period. Thus, it may prove that some Filipino women are still entering prostitution despite modern civilizations. They sourced their power using the reward. Due to the Girl's novice, it became her asset and power to the other workers in that field. She could deal with other demands by using her neophyte state. This scheme fell to the idea of reward power. The next lines confirm this assertion.

a red Nissan Sentra pulled up between them, just a little past her, and she ran over quickly to speak with the driver, who seemed to be asking questions. She bent over through the open window on the passenger's side, and Joel thought he saw the driver—a man in his fifties or even older

Also, her state of being a novice had assisted her in catching the attention of possible customers like Joel. She utilized this to control the other's interests in hiring her to satisfy their sexual needs. Consequently, this representation proposed that Filipino women needed to objectify themselves to gain control over other people. It

may indicate objectification toward a woman's body. This illustration aligns with the notion of French and Raven (1959) that reward power is the ability to deliver incentives when others comply with people's wishes [56]. It may or may not work in different settings. It is due to one person's ability to balance conformity.

Generally, the revealed Filipino women's power sources may display the power relationship between men and women in different periods. Obviously, it was rare that women had offered to participate in decision-making. The revealed Filipino women's power sources showed that society should let women exercise their capacities at all costs. On the other hand, women should explore the outside corners of their houses. Many opportunities might wait for them when they break the barriers that limit them from living to their best abilities and other gender roles. The represented Filipino women's sources of power are either their choices and decisions or others' that allow them to perform the expected gender roles.

Table 3. Revealed source of powers of Filipino women relative to multigenerational periods

| Character | Period | Source of Power |
|---------------|--------------------|-----------------|
| Waywaya | Pre-Colonial | Expertise |
| Natalia Godoy | Spanish | Appearance |
| The Wife | Early 20th Century | Empowerment |
| Kara | Late 20th Century | Tolerance |
| The Girl | 21st Century | Reward |

4.2 Traced Themes of Filipino Women's Roles by Male Short Story Writers

Based on the results of the traced themes, Filipino male writers represented Filipino women's multigenerational roles in gender-sensitive and gender-discriminative portrayals. Although there were some traces of unwelcoming representations in the Spanish and the early 20th century periods, Manuel Arguilla predominantly characterized gender sensitivity in imaging Filipino women's gender roles in their literature, while Nick Joaquin reasonably depicted his female characters in gender-sensitive and gender-discriminative portrayals. These male writers considered and promoted gender equality in their literary texts because

they acknowledged gender differences, especially the rights and needs of women illustrating the multigenerational roles through their female characters. They created somewhat gender-friendly atmospheres in their literature.

Moreover, the male writers diverted from the traditional and prescriptive gender roles for Filipino women. They positioned female characters in encouraging illustrations of gender roles giving Filipino women opportunities to insist on their social positions without the pressure of their respective civilizations. Male writers scrutinized the past, present, and future to convey the reality of their cultures in gender representation [54]. The social mores of the period when males wrote their literature influenced male and female writers' depictions of gender roles.

However, Filipino male writers from the prehispanic period, the late 20th, and 21st centuries predominantly represented gender-discriminative portrayals in their English short stories. F. Sionil Jose, Luis Joaquin Katigbak, and Jose Dalisay mostly construed Filipino women in unalluring gender roles. They created and constructed more gaps between men and women through their female characters' overall experience in their literature than other male writers. Also, they stuck to the female characters' gender roles in society's patriarchal cultures. As a result, they did not break the gender barriers between Filipino men and women in their English short stories because they had encouraging representations of men's gender positions. Male fiction writers gave little regard to Filipino women's experiences, opinions, or lifestyle choices [55].

Overall, male writers of selected short stories assigned Filipino women's multigenerational gender roles to either customary or peculiar gender norms in each generation. Also, Filipino male writers went too far in portraying their female subjectivities. As a result, their literature got literary merits in Philippine society. Undoubtedly, they have unveiled the other unexplored faces of civilizations, especially the gender roles of Filipino women. Thereby, they got awards from literary awarding bodies locally and internationally. Readers may think that their representations are the accepted social norms. They could normalize the represented gender roles of women. Likewise, this is beneficial for those gender-sensitive illustrations, but it is prejudicial for those gender-discriminative portrayals. Some Filipino male writers illustrated women's gender roles in negative images while

others did not [56]. Therefore, it may impact the gender norms systems of Philippine society today and future civilizations.

4.3 Used Imagery by Male Short Story Writers in Creating Vivid Mental Pictures and Aiding Readers' Imagination to Envision the Characters and Scenes

The study established that the male short story writers used imagery to create vivid mental pictures and aided readers' imagination in envisioning the characters and scenes in their stories.

Notably, F. Sionil Jose utilized four types of imagery to depict the characters in his *Waywaya*. He employed visual, auditory, olfactory, and tactile imagery. Each imagery facilitated the readers to create the images described in the language used by the writer. Furthermore, the imagery depicted the pictures of the events and the feelings about the characters and scenes. It contributed to the overall atmosphere of the stories and their fundamental purpose. As a result, the imagery improves the dialogue, storyline, and proper placement of the writers' tale. A writer employs imagery to provide a sensory experience for the readers [57]. Therefore, the linguistic property of F. Sionil's short story created the mind of the readers to sensationalize the crucial settings and characters, especially during the pre-colonial period.

Likewise, Nick Joaquin also utilized different types of imagery to aid the readers' imagination about the scenes and characters in his story. Remarkably, he employed visual and auditory imagery. He engaged the imagery to assist the readers in visualizing and hearing the scenes and characters. Therefore, the writer focused on producing images in the readers' senses of hearing and seeing. Thus, writers could be more focused on describing key components inside their writings instead of employing dull or plain words [58].

Albeit, Manuel Arguilla employed visual and auditory imagery to portray Filipino women in the early 20th century to aid the readers' imaginations. He described the effects of the main characters' feelings through receptive language. In the same way, he employed the sense of seeing and hearing to describe the scenes and characters. In effect, the writer

envisioned the impacts of the Wife's words on other characters and his readers. With this in mind, he allowed the visual and hearing sensations to distinguish the physical traits of the main characters and the conflicts. He aligned the sensory language to his target readers. As a result, the visual and auditory imagery unveiled his messages in the short story. In that event, the most popular and effective method for using imagery in writing is through literary text [47].

On the other hand, Luis Joaquin Katigbak employed visual, auditory, and gustatory imagery in envisioning the characters and scenes in his story during the late 20th century. He operated sensory details to give the readers enough details about the settings and characters. For that purpose, he bridged the readers' understanding and implied messages of his literature. Identical to the first three male short story writers, he created vivid depictions of the characters and settings since he provided illustrative phrases in his literary text. In general, the imagery that he employed the readers to understand clearly the overall image of the story. He made it possible since he detailed his settings and characters through visual, hearing, and taste sensations. Moreover, his diction assisted him in discerning the prevalent feelings and intensity of the sets and personalities inside his literature. Thereupon, imagery was beneficial in representing characters and places, notably

when including negative capabilities, avoiding false imitative notions, and developing multidimensional human figures [58].

Conversely, Jose Dalisay employed visual and smell sensations to represent the scenes and personalities in his text. He focused his descriptions on visual and olfactory images in his story to present the overall and significant scenes and characters in the twenty-first century. For this reason, he used the physical and smelling qualities of the scenes and characters. Bearing all these in mind, he also operated the sensory details to aid the readers' imaginations like other male short story writers. He employed the combination of imagery and sensory to reveal the overall ideas of his literature. Imagery does not transpire on the writers' page but appears in the minds of their readers [59].

All in all, the imagery used by the male short story writers improved the dialogues, storyline, and proper placement of the writers' tale. They allowed readers to create a mental picture of the literature by employing words to remove extreme dullness. As a result, the scenes and characters may be difficult to connect with the readers' minds if the fiction authors did not utilize imagery. Therefore, most prolific short story authors utilized narrative strategy and literary styles. They both operated sensory details in their fictional works [60].

Table 4. Used imagery by male short story writers in the selected fictions

| Male Writer | Used Imagery | Sample Support Lines |
|--------------------|---------------------|---|
| F. Sionil Jose | Visual | She stood naked and beautiful, her face raised to such a bit of sun, her breasts and nipples touched with pink. |
| | Auditory | Silence again, the sougning of the wind in the grass, crickets alive in the bushes. |
| | Olfactory | They were about to break through into clearing and he was tired so he brought his load down and helped her to bring her bundle down, too. She was close to him and could smell her warm body, her hair. |
| | Tactile | By then, Dayaw had crouched closer to her things and as she stooped to gather them, he rushed and pinned her arms clamping a band over her mouth. That was a mistake for she bit his hand; the pain was sharp. |
| Nick Joaquin | Visual | ...doves from the tiles roofs, freshening the moss of the old wall, as the city festoons itself with arches and paper lanterns for its great votive feast of the Virgin. Women were hurrying into their finery upstairs... |
| | Auditory | Women hurrying into their finery upstairs, bewhiskered men tapping impatient canes downstairs....The bells begin to peal again and sound like silver coins showering in the air; at the rumor of drums and trumpets as bands march... |

| | | |
|-----------------------|-----------|--|
| | Visual | She was a fat girl with a muddy complexion that was not improved by a crop of pimples. She stood beside Martina, shifting from one thick-ankled foot to the other. Now and then her flat, tiny-eyed face broke into a causeless grin. |
| | Auditory | She giggled and made pleasant noises when the other servants started making innuendoes, some of them not very savory. |
| Manuel Arguilla | Visual | it doesn't seem constructed so much as slapped together. That it's an architectural afterthought is proven by a window set in its back wall: a grimy screen covers said window, and its wooden jalousies have now been nailed shut... |
| Luis Joaquin Katigbak | Auditory | I can hear the scratching and scabbling of my two rodent roommates as they cavort inside the hollow wooden wall to my left. And outside, there's the constant roar of the rain, ... |
| | Gustory | I gulp down the last of my instant, too-sweet tea, and smack my lips. There's an unpleasant pucker aftertaste. |
| Jose Dalisay | Visual | Her jet-black hair fell past her shoulders, cut straight across her eyebrows. She wore what might have been confused for a school uniform, with a cream long-sleeved top, a short green plaid skirt, and tall black socks that accentuated the window of her thighs. |
| | Olfactory | Joel began to understand what the strange smells that had surged into the car when he pulled the window down were: burning hair, drying blood, and a hint of ginger, or was it lemongrass? |

5. CONCLUSION

In light of the initial analyses, the study concludes that male short story writers characterize Filipino women's roles in multigenerational periods by changing the female characters' behavior characteristics, communication patterns, sources of power, physical appearances, and societal roles. Some male writers negate factual ideas about Filipino women's gender role representations, and some employ true-to-life characterizations in their gender role revelations. Accordingly, male writers could impact readers' minds to view and understand Filipino women's roles in multigenerational periods. The male short story writers discern the overall image of Filipino women's roles through their gender-discriminative and gender-sensitive portrayals. They differentiate them by conforming and rejecting various customs and traditions in multigenerational periods. Henceforth, they confine women to their respective gender roles through their portrayals. The male short story writers utilize imagery to create vivid mental pictures and aid the readers' imagination in envisioning the characters and scenes. Furthermore, they conceptualize the scenes and characters in the story by utilizing more imagery, and their sensory details of characters and settings build the mental images more vividly. Under those circumstances, readers consolidate

the comprehensive picture of significant Filipino women's gender roles through their figurative descriptions.

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The author has declared that no competing interests exist.

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