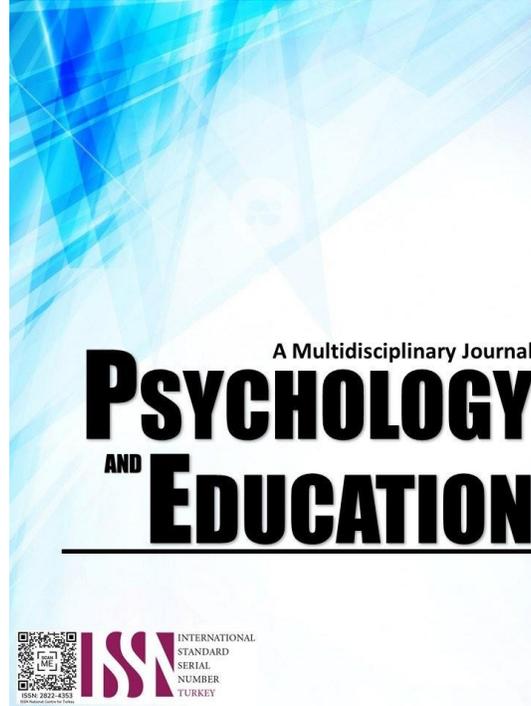


ARCHETYPES OF WOMAN CHARACTERS IN THE SELECT SHORT STORIES OF NICK JOAQUIN



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Archetypes of Woman Characters in the Select Short Stories of Nick Joaquin

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Abstract

This study is conducted to analyze the archetypes of woman characters in the select short stories of Nick Joaquin to better understand their roles and representation. In doing this, the study uses the descriptive-analysis research design through close reading and textual analysis and grounds the study on Robert Johnson's (1989) female archetypes. The study reveals that most woman characters portray positive female archetypes such as queen or mother, inquisitive nurturing princess, Hetaera, adventurer, and medial. The woman characters also manifest the negative archetypes such as defiant rebel, Saboteur, and Martyr. Further, the study thoroughly comprehends the dynamic and sometimes conflicting characteristics of female archetypes throughout Joaquin's work, emphasizing their importance in mirroring and influencing societal views on gender roles. The study provides recommendations for future research based on the salient findings.

Keywords: *female archetypes, woman characters, short stories, Nick Joaquin*

Introduction

In a patriarchal society, the devaluation of women is constant in many aspects. Patriarchy believes that men are superior to women (Rawat, 2014). This social construct implies that men are powerful, independent, and emotionless (Quarrie, 2021). On the other hand, women are thought to be dependent, vulnerable, and weak (Gilson, 2016). This notion is unfair and is time to shift to women's concerns. Hence, the researcher is convinced that there is a need to conduct this study to analyze the portrayal of woman characters in the select short stories of Nick Joaquin, using Robert Johnson's Female Archetypes.

The guiding principle in this study is Robert Johnson's female archetypes, which stem from Carl Jung's archetypes. Johnson (1989) presents the following female personality archetypes:

The Queen or Mother is close with her subjects. A variation of the imaginative mother is the Inquisitive Nurturing Princess. The Martyr believes that her subjects do not compensate for her sacrifice. In addition, the Manipulator is the Martyr's immature counterpart. The Saboteur has a submissive shadow element. And the Saboteur's younger sibling is the Damsel in Distress.

Another female archetype is the Hetaira, closely related to her subjects. The Electra Child is associated with her heterosexual parental archetype. An active shadow aspect of the Hetaera is the Femme Fatal. In addition, the Seductress significantly influences the activation of the complex. Moreover, the Prostitute is a passive aspect of the Hetaera's shadow. The female child prostitute is known as Daddy's Little Princess.

The Innocent comes in two forms: the first speaks without considering what they say, and the second is the passive shadow. Lastly, the orphan is the passive side of the immature Artist's shadow.

Internationally, women still struggle with their rights and moral experiences today. In connection with this, the underrepresentation of women in media can perpetuate gender stereotypes (Rattan, 2019). To address this issue, Gupta et al. (2019) mentioned that fully developed nations must foster gender equality. Shang (2022) argued that fostering gender equality benefits women and everyone. Furthermore, feminism addresses inequality in social and cultural settings (Dabrowski, 2020).

In the Philippines, there are limited discussions on the roles of Filipino women. For example, Tarrayo (2015) projected varied images of female protagonists depicted in the selected short stories written by Filipino women authors as responsible martyrs and mothers. Furthermore, contemporary Philippine short stories portray women as involved and unconventional (Diva, 2022; Sarip, 2021). In addition, Mallari et al. (2015) said Filipino women's relationships with family, friends, and God are more important because they are sources of strength and support. Moreover, Tiangson (2018) highlighted the various representations of Filipino women, such as the willing victim, the obedient wife, and the selfless mother. Juanillo and Labastida-Martinez (2020) also revealed in their study that in Nick Joaquin's *May Day Eve*, Agueda is an assertive and strong-willed young woman who likes to do whatever she wants. Meanwhile, Delos Reyes et al. (2018) study concluded that female self-sacrifice in the selected short stories of Nick Joaquin is necessary for the acceptance and understanding of the modern anxiety of the male characters around them.

Locally, the study of Sumatra (2023) revealed the images of women in the selected poems of Tita Lacambra-Ayala, such as orphan, working mother, and responsible mother. Caas (2020) also presented three major images that the Mindanao writers wanted their female characters to be perceived: oppressed maiden or sacrificial bride, faithful believers with strong superstitious beliefs, and hardworking woman in the modern world.

Since there is a dearth of studies on women's representations, this study aims to analyze the archetypes of woman characters in the select short stories of Nick Joaquin to better understand their values and views of the world

Research Questions

1. How are women characters portrayed in the select short stories of Nick Joaquin based on Johnson's female archetypes?
2. What is the prevailing archetype manifested by the woman characters in the select short stories of Nick Joaquin?

Methodology

This study uses a descriptive qualitative method of research. Qualitative research is concerned with meanings as they appear in social situations. Moreover, this study undergoes textual analysis using Robert Johnson's (1989) Female Archetypes. The researcher intentionally selects the three (3) short stories of Nick Joaquin because they are feminist fiction written by a renowned National Artist of the Philippines for Literature.

In generating the research data, the researcher determines the female archetypes to show the portrayal of woman characters in the select short stories of Nick Joaquin. In doing this, textual analysis is done by discussing the several female archetypes presented by Robert Johnson (1994).

Results and Discussion

The Portrayal of Woman Characters (Female Archetypes) in Nick Joaquin's Select Short Stories

Robert Johnson's (1994) female archetypes are the guiding principle to answer the main problem statement. In this study, the woman characters in the select short stories of Nick Joaquin portray different female archetypes.

Table 1. The portrayal of woman characters (female archetypes) in Nick Joaquin's select short stories

<i>Woman Characters in Nick Joaquin's Select Short Stories</i>	<i>Portrayal of Woman Characters (Female Archetypes)</i>	<i>Textual Evidence</i>
A. Three Generations		
a. Doña Sofia	Queen or Mother She provides a thriving environment so that harmony can exist in the queendom.	"Why will you not let him have his woman again, Celso? (p. 2) ... "Your father does not despise you..." She stooped and gathered him to her breast. (p. 6)
b. Tia Nena	The Inquisitive Nurturing Princess She takes pleasure in helping others.	...Why, of all his children, she had remained faithful. She was in his power... She was the kind for whom life is possible only in the immolation of self to something mightier outside it. (p. 10)
c. Young Girl	Defiant Rebel She acts according to her moral code.	"But she was not thinking at all of those things... She was going to her first lover. (p. 14) "No," she was saying, "I shall never leave you again. I am not going away again. No one shall take me away from you again." (p. 16)
B. The Summer Solstice		
a. Doña Lupeng	Saboteur She is an insensitive woman. She sabotages the people around her, emotionally speaking.	"But I forbade her to go! And I forbade you to let her go." "But how can they still believe such things?" (pp. 40-41) The insolent man-smell...she felt faint with it and pressed a handkerchief to her nose (p. 42) ... "They do not talk to women, they pray to them – as men did in the dawn of the world." "Oh, you are mad! Mad!" (pp. 44-45)
	Hetaera She challenges her husband's beliefs and ideals.	"Is it so shameful for a man to adore women?" "A gentleman loves and respects woman. The cads and lunatics – they adore the women." "But maybe we do not want to be loved and respected – but to be adored." (p. 46) ... "Because, either you must say it – or you must whip me..." (pp. 51-52)
C. May Day Eve		
a. Anastasia	The Martyr She gets offended and puts the guilt on the young girls.	"Enough, enough, Anastasia! We want to sleep." "Go scare the boys instead, you old witch!" ... "She is not a witch, she is a maga. She was born on Christmas Eve." "St. Anastasia, virgin and martyr." "Huh? Impossible! She has conquered seven husbands! Are you a virgin Anastasia?" "No, but I am seven times a martyr because of you girls!" (p. 54)
b. Doña Agueda	The Adventurer Her curiosity about the territory surrounding her leads her to face all the challenges she encounters.	"No Agueda, no! It is mortal sin! You will see the devil!" "I do not care! I am not afraid! I will go!" "Oh, you wicked girl! Oh, you mad girl!" "If you do not come back to bed, Agueda, I will call my mother." "And, if you do I will tell her who came to visit you at the convent last March." (p. 56)
	The Medial She channels her collective unconscious and potential	"You must stop this naughty habit of admiring yourself in every mirror you pass – or you may see something frightful someday." "But the devil,

consciousness based on her memory and experience. Mama – what did he look like?” “Well, let me see... He had curly hair and a scar on his cheek –” “Like the scar of Papa?” “Well, yes...” (p. 57)

A. Portrayal of Woman Characters in Nick Joaquin’s Three Generations

a) Doña Sofia is Celso’s wife and Chitong’s mother. The story portrays Doña Sofia as the Queen or Mother.

Queen or Mother. In the story’s inciting incident, Doña Sofia talks to her husband (Celso) about their son’s decision to stop law school and become a priest. The story also reveals that her son, Chitong, is afraid to tell his father about his decision. This is where Doña Sofia comes in. She comforts her son and supports his decision. Furthermore, Doña Sofia persuades Celso to let the young girlfriend stay with his dying father. Celso is enraged by her idea. Then, she calmly explains to him the situation of his father.

Doña Sofia demonstrates the Queen or Mother archetype here because she provides a thriving environment and relational qualities for her subjects, which is vital for harmony to exist in the queendom. In line with this, Sumatra (2023) revealed in his study the images of women in the poetry of Tita Lacambra-Ayala, such as working and responsible mothers. In the story, Doña Sofia is a loving mother and responsible wife who tries her best to resolve conflicts and misunderstandings in the family.

“Why will you not let him have his woman again, Celso? (p. 2) ... “Your father does not despise you...” She stooped and gathered him to her breast. (p. 6)

b) Tia Nena – She is the youngest sister of Celso sister-in-law of Doña Sofia. She takes care of her father. The story portrays Tia Nena as the Inquisitive Nurturing Princess.

Inquisitive Nurturing Princess. Nena is a devoted and loving daughter to her father. She remains unmarried because of her obligation to her father. She foregoes her happiness to care for her sick and elderly father. Here, Tia Nena demonstrates the Inquisitive, Nurturing Princess archetype because she enjoys helping others. In addition, the story exemplifies Tia Nena’s natural interest in life outside herself. Her most noticeable characteristic in pursuing that life is a sense of relatedness. Mallari (2015) and others said Filipino women’s relationships with family and friends are more important because they are sources of strength, support, and guidance. As a loving and responsible daughter, it means that Tia Nena establishes a very close relationship with her father.

“That was why she could not leave the old man; why, of all his children, she had remained faithful. She was in his power, and the like himself, Chitong thought bitterly, she was the kind for whom life is possible only in the immolation of self to something mightier outside it.” (p. 10)

c) The Young Girl is Chitong’s grandfather’s young girlfriend. The story portrays the young girl as a defiant rebel.

Defiant Rebel. The story’s flashback (in the climax part) reveals that Celso drives the young girl away by physically restraining her. When the grandfather becomes ill and looks for his young girlfriend, Chitong (Celso’s son) decides to find the young girl. She is hesitant at first, but Chitong gives her assurance. It is clear that she loves Chitong’s grandfather. The story also reveals that the young girl transitions from terrified to passionate. And in the resolution part, the young girl reunites with the old man. Similarly, some of the selected Philippine short stories portray women as passionate fighters (Tarrayo, 2015).

Switching gears, the young girl is a defiant rebel archetype because she acts according to her moral code. She also thinks that rules and regulations are unfair. In addition, she challenges the convention and structure of the patriarchal code (Celso’s disagreement with the young girl’s relationship with his old father). In connection to this, Burrows (1967) argued that the patriarchal system in Allende’s (2017) novel begins to phase out because of the empowered women. It can be implied that the young girl demonstrates an empowered woman because she decides to do the right thing for herself. In other words, she has her own rules.

“But she was not thinking at all of those things... She was going to her first lover. (p. 14) “No,” she was saying, “I shall never leave you again. I am not going away again. No one shall take me away from you again.” (p. 16)

B. Portrayal of Woman Characters in Nick Joaquin’s Summer Solstice

a) Doña Lupeng – She is a wealthy woman characterized as strict and meticulous. The story portrays Doña Lupeng as Saboteur and Hetaera.

Saboteur. The inciting incident reveals that Amada is not in her right mind after going to the Tadtarin. Doña Lupeng confronts Entoy about allowing her to go to Tadtarin. She does not believe in such a practice, so she forbids Amada from visiting Tadtarin. And the rising action depicts her annoyance at a group of men on the road celebrating St. John, so she covers her nose and stands up to defy the worshippers. Doña Lupeng also meets the young Guido, who adores the Tadtarin. Doña Lupeng mocks Guido and tells him that he is crazy.

Doña Lupeng demonstrates the saboteur archetype because she is an insensitive woman. She sabotages the people around her, emotionally speaking. In other words, she is an emotional saboteur. Forbidding Amada, confronting Entoy, defying the men worshippers, and mocking Guido are the main reasons why Doña Lupeng becomes an emotional saboteur. In parallel, some of the representations of Filipino women in the selected Philippine short stories are Martyrs, furious, and fighters (Tiangson, 2018; Tarrayo,

2015). In the story, Doña Lupeng is very self-centered, and she traps her victims to find justification for blame (in the case of forbidding Amada and confronting Entoy).

“But I forbade her to go! And I forbade you to let her go.” “But how can they still believe such things?” (pp. 40-41) The insolent man-smell...she felt faint with it and pressed a handkerchief to her nose (p. 42) ... “They do not talk to women, they pray to them – as men did in the dawn of the world.” “Oh, you are mad! Mad!” (pp. 44-45)

Hetaera. The climax part reveals that Don Paeng believes women only want love and respect. Doña Lupeng, on the other hand, questions her husband about what women want: adoration or love and affection. Later, Doña Lupeng realizes what she desires as a wife and a woman. She wishes for her husband to adore her and worship her like the Tadtarin does. The story ends with Doña Lupeng compelling Don Paeng to confess his feelings for her. Don Paeng kisses Doña Lupeng's feet in submission.

Doña Lupeng demonstrates the hetaera archetype because she challenges her husband's beliefs and ideals. She also devotes much time to studying the male's ways and realizing the strength of her feminine nature. In connection to this, De Guzman identified some female characters in F. Sionil Jose's stories as pleasure-seeking and revolutionary (as cited by Dials 2017). In the story, Don Paeng believes women only want love and respect. Eventually, he submits to his wife by kissing her feet. Thus, Don Paeng's submission to his wife represents women's empowerment.

“Is it so shameful for a man to adore women?” “A gentleman loves and respects woman. The cads and lunatics – they adore the women.” “But maybe we do not want to be loved and respected – but to be adored.” (p. 46) “Because, either you must say it – or you must whip me,” she taunted... And he, in his dead voice: “That I adore you. That I worship you... That I am your dog, your slave...” (pp. 51-52)

C. Portrayal of Woman Characters in Nick Joaquin's May Day Eve

a) Anastasia – The first female character mentioned in the story is the old woman Anastasia. The story portrays Anastasia as Martyr.

The Martyr. The inciting incident tells the story of the terrified young girls that evening because Anastasia keeps telling them stories about witches. That is why they call her a witch, a virgin, and a martyr. Then someone says she's had seven husbands and is no longer a virgin. Anastasia is offended at this point and tells them she is not a virgin but a martyr seven times over because of them.

Anastasia portrays the martyr archetype because she uses guilt to manipulate the young girls. The story reveals that she scares the young girls, so they call her a witch. She gets offended and puts the guilt on the young girls. Similarly, De Guzman identified some female characters in F. Sionil Jose's stories as a martyr, victims, and bitter (qtd. in Dials 2017). Although the story does not reveal the whereabouts of her seven husbands, it can be inferred that she has a bad marriage life and unhealthy relationships with them. Having seven husbands in the first place is questionable. One can ask what kind of woman and wife she is. Moreover, as an older adult, it can be inferred that Anastasia is not mature enough to handle insults, especially when handling young people. The story also reveals that she lacks positive character development.

“Enough, enough, Anastasia! We want to sleep.” “Go scare the boys instead, you old witch!” ... “She is not a witch. She is a maga. She was born on Christmas Eve.” “St. Anastasia, virgin and martyr.” “Huh? Impossible! She has conquered seven husbands! Are you a virgin, Anastasia?” “No, but I am seven times a martyr because of you girls!” (p. 54)

b) Doña Agueda – She is the female protagonist in the story. She is portrayed as an adventurer and medial.

The Adventurer. The other girls are terrified of Anastasia's witch stories during the story's flashback, except for the young Agueda. Then, the rising action of the story reveals that Agueda insists on performing the ritual in front of a mirror. However, the grand lady threatens Agueda to call her mother if she does not return to bed. But the young Agueda has made up her mind, so she threatens the grand lady by telling her that she will reveal her secret to her mother.

Agueda portrays the Adventurer archetype because she is an adventurous girl who wishes to explore her surroundings. Her curiosity about the territory surrounding her leads her to face all the challenges she encounters. She is also unconcerned about how those who competed against her feel. In line with this, Liquin and Gopnik (2022) mentioned that children seem more adventurous than adults, and this exploration appears to aid learning. Juanillo and Labastida-Martinez (2020) also revealed that in Nick Joaquin's May Day Eve, Agueda is a strong-willed young woman who likes to do whatever she wants. In the story, Agueda intends to perform the ritual in the mirror with excitement. It can be implied that as a young girl, Agueda wants to explore anything regardless of the outcome. In other words, Agueda explores her world out of curiosity.

“But what nonsense!” cried Agueda. “This is the year 1847. There are no evils anymore.” “No Agueda, no! It is mortal sin! You will see the devil!” “I do not care! I am not afraid! I will go!” “Oh, you wicked girl! Oh, you mad girl!” “If you do not come back to bed, Agueda, I will call my mother.” “And, if you do I will tell her who came to visit you at the convent last March.” (p. 56)

The Medial. Following the flashback, Doña Agueda's daughter interrupts her while she recalls the mirror myth. In the story's climax, Doña Agueda warns her daughter not to admire herself in the mirror, or she will see something frightening, like the devil she has seen in the past. The story also reveals that Agueda compares Satan to Don Badoy. In other words, Doña Agueda tries to implicitly tell her

daughter not to make bad decisions in life, as she did before.

Doña Agueda portrays the Medial archetype because she channels her collective unconscious and potential consciousness based on her memory and experience. She is naturally attuned to her surroundings and uses her intuitive skills to tune into the emotions around her. In parallel, one of motherhood's contemporary norms is being attentive to the child or the present mother (Schmidt et al., 2022). Callueng et al. (2021) also mentioned that motherhood's role in 21st-century Philippine fiction is strongly manifested through actions that meet the child's most basic need for care. In the story, Doña Agueda warns her daughter because she cares for her future. In other words, she loves her daughter so much that she does not want her to experience bad things. It can be inferred that Agueda has a very close relationship with her daughter. She only wants the best life for her, so she tells her daughter not to make the same mistakes as her (when the young Agueda does the mirror ritual).

"You can imagine. And that is why good little girls do not look into mirrors except when their mothers tell them. You must stop this naughty habit of admiring yourself in every mirror you pass – or you may see something frightful someday." "But the devil, Mama – what did he look like?" "Well, let me see... He had curly hair and a scar on his cheek –" "Like the scar of Papa?" "Well, yes..." (p. 57).

The Prevailing Female Archetypes in the Select Short Stories of Nick Joaquin

The study indicates that most female characters embody good archetypes, such as the queen or mother, the inquisitive nurturing princess, the Hetaera, the explorer, and the medial. The archetypes presented in this context represent both conventional and modern concepts of womanhood, highlighting qualities such as resilience, empathy, inquisitiveness, and self-reliance (Jung, 1959; Pearson, 1986). For example, the queen archetype represents qualities of leadership and authority, while the nurturing princess reflects attributes of caring and empathy.

Nevertheless, the study also emphasizes the existence of unfavorable stereotypes among female characters, including the rebellious troublemaker, the underminer, and the self-sacrificing individual. These negative tropes highlight the intricate and diverse portrayal of women in literature and media (Estés, 1992). The rebellious individual frequently questions established societal conventions and can be perceived as a representation of defiance and disturbance. The Saboteur symbolizes inclinations toward self-destruction or undermining others, whereas the Martyr emphasizes themes of sacrifice and suffering, often to an extreme or harmful extent.

The study thoroughly comprehends the many roles and depictions of female characters by analyzing both positive and negative archetypes. This analysis reflects wider societal beliefs and the changing nature of gender roles (Bolen, 1984; Gilligan, 1982).

Conclusions

Nick Joaquin's select short stories examine female archetypes, showcasing a diverse range of characterizations that encompass conventional and contemporary depictions of femininity. These roles range from the caring and powerful Queen or Mother, represented by Doña Sofia, to the curious and selfless princess, epitomized by Tia Nena. The use of intricate archetypes like the Saboteur and Hetaera in the character of Doña Lupeng emphasizes women's intricate and multidimensional representations, showcasing their challenges, abilities, and changing sense of self.

The complex portrayal is enhanced by including characters such as the rebellious little girl and the daring Doña Agueda, who defy traditional conventions and embody greater concepts of empowerment and resistance.

In conclusion, the study thoroughly comprehends the dynamic and sometimes conflicting characteristics of female archetypes throughout Joaquin's work, emphasizing their importance in mirroring and influencing societal views on gender roles.

Based on the findings and discussions of this study, it is recommended that similar research be conducted to further explore the portrayal of women in literature, both nationally and internationally. Specifically, future studies could focus on the following literary research titles: the portrayal of women in the select poetry of Angela Manalang-Gloria, the images of woman characters in the select fiction of Edith Tiempo, the female archetypes in the select poetry of Ophelia Dimalanta, the images of women in the select poetry of Elizabeth Barrett Browning, and the portrayal of female protagonists in the select fictions of Jessica Hagedorn.

Examining these feminist authors and poets is crucial for elucidating women's diverse and significant roles in literature. Such studies will contribute to a deeper understanding of how women are represented and help society recognize and appreciate women's important and positive roles across different cultures and literary traditions. By continuing this line of research, we can foster a more inclusive and accurate depiction of women in literature, reflecting their multifaceted identities and contributions. The methodology for future research should include a comprehensive analysis of both positive and negative female archetypes, as highlighted in the current study, to provide a holistic understanding of gender representation in literature.

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