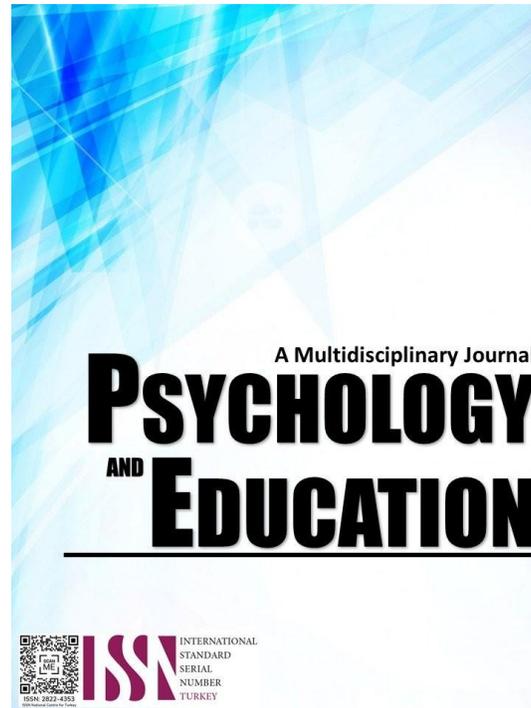


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Women's Role in F. Sionil Jose's Select Short Stories

Stephanie Nicole Edria,* Kyla E. Cristobal, Celine Joy Gabila, Laila M. Montealegre,
Cherey Nueva, Karen G. Tud, Jesson L. Hero
For affiliations and correspondence, see the last page.

Abstract

Language has been a crucial concept for the vast amount of Filipino literary works, as it is intertwined with genders and roles. The way words were utilized in literary pieces like F. Sionil's short stories reflects and reinforces perceptions of gender, shaping how characters and their roles are understood. In light of this, this study utilized qualitative textual analysis to examine how women were portrayed in three selected short stories written by F. Sionil Jose, which were *Waywaya*, *Tong*, and *Progress*. The Verb Taxonomy of Johnson and Young (2002) was applied to this study to dissect how the selected stories reflect women's roles and gender issues. Through the categorization of verbs present and directly used among the female characters in the stories, the findings of the study revealed that limited verbs such as *told*, *said*, *took*, and *look* dominated the narratives. This indicated that women were passive and submissive across the selected short stories, highlighting their lack of individual autonomy. Given such, this study affirmed that women are portrayed traditionally in their roles. A closer reading of the narratives mentioned above along with other short stories of F. Sionil Jose should be conducted to re-examine it again to understand the diversity of women and the reason behind their portrayals.

Keywords: *gender, roles, verb categorization, women, short stories, qualitative textual analysis*

Introduction

Throughout the years, it was undeniable that every individual was expected to act according to the role the world has been set. "Gender roles are social and behavioral norms that, within a specific culture, are widely considered socially appropriate for individuals of a specific sex. These often determined the traditional responsibilities and tasks assigned to men, women, boys, and girls" (UNICEF, 2017). However, gender roles have been imprinted in individual's minds, which were consciously followed by actions. Furthermore, it was undeniable that in this world, it was often seen that one gender dominates, and the other is perceived in a negative light. In this society, women's roles were also important to be performed. Their roles were primarily recognized in different aspects, such as social, political, cultural, and religious (Kapur, 2019).

Delving into viewing women, various portrayals of women can be seen, specifically in numerous literary pieces. As noted, literature can provide a valuable reflection on human experiences, highlighting gender representation (Casil-Batang, 2021). Thus, "language as used in literature, specifically in narratives where significant experiences are underscored, impact readers' gender consciousness" (Remigio & Talosa, 2021). A vast amount of literary works have been published that highlighted the roles of women in different contexts, specifically in the Philippines. One of the notable Filipino writers was F. Sionil Jose, who was known for his short stories that delve into the issues of injustices, inequalities, and gender roles. His narratives were often deeply rooted in the history and hardships of Filipinos and were also seen to capture every reader on how his literary masterpieces became a bridge to reflect the representation of women.

With those short stories that served as a representation of gender, there have been previous studies conducted to understand women's representation in F. Sionil's short stories. The recent study of Longos-Fajardo (2023) explored how F. Sionil showed his portrayal of women by looking at how these women were presented in different ways. In line with this, he pointed out that women in Sionil's short stories became victims. They were also perceived as independent, facing struggles, and even the kind of woman who fought back and asserted their power. In addition, his study also highlighted how these women were shaped by circumstances and societal expectations. Concerning this, similar findings of Seño (2023) showed that the portrayal of Filipino women in the selected short stories by male writers illustrated them as sensitive and discriminating of gender roles in multigenerational periods. In this case, it evidently illustrated diverse women's roles in the literary works of Filipino writers, specifically in F. Sionil's works.

Further studies have been conducted in the exploration of the representation of gender in literature, specifically of women. The study of Lucas and Ordeniza (2023) pointed out the depiction of women in literature throughout the various historical periods. It examined the changes in the portrayal of women, from their traits to the obstacles and challenges they faced. The exploration revealed that the women in the Victorian era in various roles were idealized as angels, evil temptresses, and devoted mothers. In the same vein, Casil-Batang (2021) examined how men and women were depicted in 21st-century Philippine literature. Upon analyzing the stories, he claimed that the women consistently advocated for their roles in society in their fight against gender inequality. And as for men, they were given more experiences, making them more favorable in the narratives.

Apparently, there was still not enough detailed analysis of F. Sionil's specific short stories. There were only a few published studies that explored the role, cultural values, and behavior of women in Sionil's short stories, especially the *Waywaya*, *Tong*, and *Progress*. In the recent study of Longos-Fajardo (2023), the study analyzed how F. Sionil illustrated his depiction of women in his literary works

by examining the various ways these women were portrayed. Also, the study emphasized how these women were influenced by the circumstances and social norms. In the same view, Seño (2023) explored the portrayals of women by male writers through six Filipino short stories. It was disclosed that the cultural importance of women in his stories and how they deal with traditional gender roles has not been fully explored. The study of Tarrayo (2015) solely examined the representation of women in short stories by Filipino women, highlighting the importance and impact of these women in the cultural setting. In addition, the effect these portrayals had on readers' views of gender and society was still missing in most studies. This gap in study showed the need for more attention to how Sionil's stories represented women and how these representations shaped one's understanding of gender.

Given such, this study explored how F. Sionil Jose's short stories portrayed Filipino women and their cultural identity. It analyzed whether female characters reinforced or challenged traditional values and gender roles, as well as how their interactions and decisions reflected societal expectations. The study also explored how these stories influenced readers' views on women whether they strengthened stereotypes, raised awareness, or encouraged critical thinking. Additionally, it aimed to show how literature shaped perceptions of Filipino women and their role in society.

Since this study examined the roles of women in F. Sionil Jose's short stories, this will help readers understand how literature may shape and reflect Filipino cultural and gender values. By analyzing how female characters are portrayed, this study sheds light on the expectations, struggles, and contributions of women in Philippine society. This can encourage discussions on gender roles, representation, and equality, helping communities become more aware of how literature influences perceptions of women. Additionally, this study can serve as a resource for educators, scholars, and students in exploring how storytelling impacts social awareness and critical thinking. By highlighting the importance of diverse and realistic portrayals of women in literature, it aimed to promote a deeper understanding of gender issues and encouraged a more open-minded perspective on the role of women in Filipino culture.

Research Questions

This study sought to dissect F. Sionil Jose's portrayal of Filipino women, which may reflect the contemporary understanding of Filipino culture, gender, and society. To attain the aim of this study, the following questions were mapped:

1. How are women represented based on verbs used in F. Sionil Jose's selected short stories?
2. What themes are drawn based on the analysis of verbs in Jose's selected short stories?

Methodology

Research Design

The study used qualitative textual analysis as a study method for examining the selected short stories. By adapting Qualitative Textual Analysis based on Kuckartz and Rädiker (2022) as the study's methodological framework, this study provided a deeper understanding of gender issues and encouraged a more open-minded perspective on the role of women in Filipino culture. According to Arya (2020), qualitative textual analysis was a valuable approach in the field of study. It provided ideological and cultural assumptions about a text as well as numerous readings and meanings. Zulfiya (2024) also mentioned that textual analysis explored language complexities. Therefore, this enabled the researchers to uncover not only the text's explicit and implicit meanings but also its social and pragmatic aspects. Furthermore, it allowed the advancement of text understanding, which offered practical applications in language education, cultural studies, and computational linguistics.

Instrument

The primary data of this study were sourced from the book "Waywaya and Other Short Stories." Furthermore, three short stories by F. Sionil Jose were selected for this study. These short stories were mainly Waywaya, Tong, and Progress, which focuses on women. The aforementioned short stories were intentionally chosen because they delved into the gender roles and the representation of women. Moreover, these narratives also highlighted the experiences and positions of women in society, which were central to this study. To put it simply, the primordial reason for the selection of these short stories written by F. Sionil Jose lies in the highlighted characters of the selected stories. Since the primary characters of the short stories selected were women, the short stories truly suited the study. In line with this, the above-mentioned short stories were also utilized in the education sector of the Philippines. It was seen to be taught in some schools as part of the teachers' sources, which means that these short stories were being encountered by both the learners and the teachers. Lastly, these short stories are accessible to this day even if they were published years ago.

Data Analysis

In gathering the data needed for this study, the researchers sent the publisher of F. Sionil's works a permission letter to use the selected short stories for this study (Waywaya, Tong, and Progress). It is then followed by reading and extraction the verbs from each of the three stories, which were categorized according to verb taxonomy. This means that the study employed a qualitative approach utilizing qualitative textual analysis founded on Johnson and Young's (2002) Verb Taxonomy to decode how verbs were used to represent women's roles in the selected short stories of F. Sionil Jose. The analysis of data was done by classifying and interpreting the use of verbs in F. Sionil Jose's short stories. This means that the verbs were extracted and divided into five categories before it was interpreted:



Action Verb. It refers to verb elements with executors causing physical movement or motion. The researchers identified action-verb elements in F. Sionil Jose's short stories that caused physical movements in female characters.

Competition or Destruction Verb Elements are verb elements causing devastation or harm. By reading the selected short stories of F. Sionil Jose repeatedly, the researchers determined the competition or destruction of verb elements that may have caused devastation or harm to the female characters.

Agency or Control Verb. It pertained to verb elements demonstrating power relations—someone being controlled by another or a powerful person causing drastic change. The researchers found the verbs in F. Sionil Jose's short stories that demonstrated the power. This means that the verbs must be influential, demonstrating that female characters are controlled by another character, leading to drastic changes in their lives.

Limited Activity Verb. It refers to the state involving minimal physical movement. Through an analysis of F. Sionil Jose's short stories, the researchers explored the verbs used in the narratives to see if there are some instances where women characters are involved in minimal or restricted physical movement.

Feeling and Nurturing Verbs. These are verb elements displaying affection and emotions. By examining F. Sionil Jose's literary works, the researchers investigated the verbs used if the female characters showed affection and emotion to someone who made them feel valued, loved, or appreciated and how these emotional connections influenced women's decisions, actions, and relationships throughout the story.

Ethical Considerations

To conduct this study ethically and responsibly, the researchers ensured accurate and detailed citation of sources, which was essential to ensure intellectual honesty and proper attribution. Apart from that, the following were considered:

Social Value. The researchers' aim was to uncover how F. Sionil Jose's stories portrayed Filipino women and their roles within a cultural context. This contributed to a deeper understanding of gender roles, societal expectations, and the representation of women in Filipino literature. The findings were used to inform education or promote critical discussions about gender issues in Philippine society.

Transparency of the data and analysis. The researchers were transparent about the methods they used to analyze the stories as well as the results they gathered in answering the questions about how they categorized the verbs and how they interpreted the findings. This transparency helped ensure the credibility of the study and allowed others to assess its validity.

Qualification of the Researchers. The researchers were third-year college students majoring in English education. They were committed and willing to consult on their paper with their advisor and even with other researchers to ensure data validity, reliability, and accuracy.

Community Involvement. The researchers acknowledged the potential of their study to inform teaching practices and promote gender equality discussions. This demonstrated an awareness of how the study could benefit the academic and educational community.

Results and Discussion

Based on the data collected and analyzed, the following are the analyses and results gathered by the researchers grounded in Verb Taxonomy and qualitative textual analysis.

Table 1. *Frequency and Percentage of Verbs in Waywaya*

Characters	Name's Syllables	WAYWAYA										TOTAL
		Action		Competition or Destruction		Agency or Control		Limited Activity		Feeling or Nurturing		
		F	%	F	%	F	%	F	%	F	%	
Waywaya	3	25	12.76%	1	0.51%	8	4.08%	124	63.26%	12	6.12%	170
Liwliwa	3	-	-	-	-	-	-	3	1.53%	3	1.53%	6
Mother	-	1	0.51%	-	-	1	0.51%	5	2.55%	2	1.02%	9
Pintas	2	1	0.51%	-	-	-	-	4	2.94%	1	0.51%	6
Slave Girl	-	-	-	-	-	-	-	1	0.51%	-	-	1
Woman in	-	1	0.51%	-	-	-	-	-	-	-	-	1
Taga Daya	-	-	-	-	-	-	-	1	0.51%	25	-	3
Woman in	-	-	-	-	-	-	-	1	0.51%	25	-	3
Taga Laud	-	-	-	-	-	-	-	1	0.51%	25	-	3
TOTAL		28	14.29%	1	0.51%	9	4.59%	140	70.40%	20	10.20%	196

Table 1 presents the frequency and percentage of verbs in Waywaya. For the narrative Waywaya, out of 196 verbs, 140, or a total of 70.40% of limited verbs, are the most dominant. This means that numerous sentences in this narrative typically involve minimal



physical movement. The dominance of limited verbs is then followed by action verbs with a total number of 26 or 14.29%; feeling or nurturing verbs with 20 or 10.20%; and agency or control verbs with 9 or 4.59%. On the other hand, the least dominant verb is destruction, with a total of 1 or 0.51%. This indicates that female characters in Waywaya, especially the main character named Waywaya, are seen to have limited movements and are often passive in the story. This means that women are portrayed as slaves, passive, emotional, easily attached, and submissive. In addition, they are seen as only capable of domestic roles that do not require so much strength. Moreover, they are also seen as women who are passive and submissive as they let other individuals, especially men, control them. The previous study conducted by Longos-Fajardo (2023) demonstrates the same idea that female characters struggle in a patriarchal society. In addition, Tarrayo (2015) also noted the same idea in short stories from 1925 to 1986, where Filipino women were depicted as homemakers and mothers. It clearly indicates how women are being tied to men and their deprivation of freedom to make choices and actions of their own. The following are some of the excerpts from Waywaya that display limited verbs:

*“She had **slipped, twisted** her back, and could not **rise**.” (Pages 7-8)*

This passage taken from the above-mentioned literary piece demonstrates Waywaya's weakness, vulnerability, and clumsiness as a result of her inability to manage her bodily movement, which, on the other hand, causes her personal suffering. The verbs accompanying this are “slipped,” “twisted,” and “rise,” which are all limited verbs. They only involve minor motions rather than movement from one location to another.

*“She **stood up** and followed him quickly.” (Page 8)*

Apart from the sentence above, which is also extracted from Waywaya, this sentence is also seen as a representation of the limited activity of Waywaya because this depicts the absence of Waywaya's free will. The limited verb used in the sentence is “stood,” which is directly associated with Waywaya. It involves limited action because standing up simply means that Waywaya just rose up while remaining in the same location. From a deeper perspective, the urgency that this verb suggests to its readers is also proof of how obedient and submissive Waywaya is to Dayaw, causing her limited activity.

Table 2. Frequency and Percentage of Verbs in Tong

Characters	Name's Syllables	TONG										TOTAL
		Action		Competition or Destruction		Agency or Control		Limited Activity		Feeling or Nurturing		
		F	%	F	%	F	%	F	%	F	%	
Alice	2	33	22%	1	0.66%	2	1.33%	95	63.33%	11	7.33%	142
Meding	2	-	-	-	-	-	-	5	3.33%	3	2%	8
TOTAL		33	22%	1	0.66%	2	1.33%	100	66.66%	14	9.33%	150

Table 2 presents the frequency of verbs in Tong. For this narrative, out of 150 verbs present in the story, a total number of 100, or 66.66%, of verbs are categorized as limited verbs. This makes this verb category the most dominant. Following the number of limited verbs are action verbs with a sum of 33 or 22%. This is then followed by feeling or nurturing verbs with 13 or 9.33% and agency or control verbs with 2 or 1.33%. The least frequent verb is related to destruction, with a total of 1 or 0.66%.

This indicates that female characters in this story are portrayed as having limited movements and are constrained in their actions. Women in the story have no control over their lives. They are the kind of women who only rely on someone, which implies that they cannot stand on their own. This resembles the study of Akhter (2020), where it was revealed that women are often stereotyped as having a low status and lacking control over their lives. The following sentences, on the other hand, are some of the excerpts from Tong that display limited verbs:

*“He asked how long she had **lived** in Ongpin and she **said**, all her life, that she was familiar with its alleys and its shops, just as he knew Makata and Bambang and Misericordia these were the names of the streets of his boyhood as he remembered them.” (Page 210)*

This text, extracted from Tong, is a representation of a conversation involving no big motions from the main characters, Alice and Conrado. She was only portrayed in this sentence as someone who expresses her thoughts, like where she lives, by saying it directly to Conrado. Given that, the verbs “lived” and “said” serve as a representation of Alice's minute actions, making them fall under the limited activity category of the verb categorization.

*“Please don't talk about something impossible, she **said**” (Page 218)*

This sentence excerpt intends to express that the main character, Alice, did not want to hear words that could make her believe and feel hopeful, but in the end would not come to pass. On the other hand, the verb used in this sentence is “said”, which falls under the category of limited verbs.

This means that the verb used exhibits a limited action, indicating that the main character's action is minimal. Seño (2023) uncovered the same idea that Filipino male writers consistently depicted Filipino women in traditional roles. The general portrayals of Filipino women in the selected short stories converged in sensitive and discriminating illustrations of gender roles.

Table 3. Frequency and Percentage of Verbs in Progress

Characters	Name's Syllables	PROGRESS										TOTAL
		Action		Competition or Destruction		Agency or Control		Limited Activity		Feeling or Nurturing		
		F	%	F	%	F	%	F	%	F	%	
Marina	3	111	36.63%	2	0.66%	6	1.98%	109	35.97%	43	14.19%	271
Anita	3	-	-	-	-	-	-	2	0.66%	-	-	2
Fat Woman Clerk	-	3	0.99%	-	-	-	-	5	1.65%	2	0.66%	10
Girls	-	4	1.32%	-	-	-	-	12	3.96%	4	1.32%	20
TOTAL		118	38.94%	2	0.66%	6	1.98%	128	42.24%	49	16.18%	303

Table 3 presents the frequency of verbs in Progress. For the story Progress, out of a total of 303 verbs throughout the narrative, 128 or 42.24% of verbs are categorized as limited verbs. This verb category also holds the greatest dominance among the five verb categories. The dominance of limited verbs is then followed by action verbs with 118 or 38.94%, feeling or nurturing with 49 or 16.18%, and agency or control verbs with 6 or 1.98%. The least encountered verb is destruction, with 2 or 0.66%. This marks that the female characters in Progress are depicted as being restrained in their own action and are submissive. They do things as much as they can, which leads to sacrificing their own being. This is similar to the findings by Tarrayo (2015), where he found that in short stories from 1925 to 1986, Filipino women were portrayed as societal victims, reinforcing their duty to family and morality. Furthermore, they do not speak up for themselves, and they only let people do what they want for them, further depicting them as someone who is being exploited by influential people. The following are some of the excerpts from Progress that display limited verbs:

"She would probably sleep on the rattan sofa in their living room again but that was all right." (Page 227)

This sentence shows that the character is used to her situation and does not complain about it. She knows that she will have to sleep on the rattan sofa again, but she accepts it without resistance. The verb "sleep" is a limited verb, which means that the action is not strong or active. It suggests that the character has little control over her situation and simply goes along with what is happening.

"She made one last entreaty. "Sir, please. I will give half the money when I get it. I promise!" (Page 238)

This sentence shows the character's desperation as she begs for understanding or assistance. The verb "made" is a limited action, indicating that her request is an attempt rather than a forceful demand. "Give" and "get" suggest an exchange, emphasizing her willingness to negotiate despite her difficult situation. The verb "promise" expresses her sincerity and hope that her words will be enough to convince the other person. These verbs together reflect her vulnerability, showing that she is willing to do whatever it takes to receive help.

Lastly, in terms of the syllables of the names of the characters, it was revealed that most of the characters' names have minimal syllables. It is mostly ranging from two to three for all of the selected short stories. This means that female characters are seen to be more remarkable due to the number of syllables present in their name. This also aligns with the study of Mante-Estacio et al. (2018), where short names create memorable impressions. Apart from that, a few numbers of syllables in the names of the characters suggest the ongoing distribution of weak roles among female characters. Simply put, characters with few syllables in their name are associated with fewer responsibilities and roles as an individual, which is supported by the study of Kumagai (2021) stating that names with more syllables were favored as powerful.

Based on the verb categorization conducted and the results that it revealed, the following themes were formed:

Theme 1. The Deprivation of One's Freedom

With many minimal movements and depictions of submission based on verb categorization in Waywaya, the results suggest that Filipino male writers often portray women as passive and restrained. A similar study by Longos-Fajardo (2023) found that female characters in Filipino literature are frequently depicted as struggling in a patriarchal society, reinforcing their lack of agency. As a result, based on the analysis of verbs, their categorization, and sentence structure, the researchers identified a general theme: The Deprivation of One's Freedom. The limited verbs in the narrative serve as evidence for this theme, as they emphasize how the female protagonist, Waywaya, lacks autonomy over her actions. For example, the statement "She had gone with him to gather firewood in the communal forest beyond the fields" (page 17) demonstrates that her choices are dictated by external forces rather than her own will. Her minimal actions in the story reflect her inability to make independent decisions or take control of her life. More than that, she is portrayed with a weak personality due to her submission to societal norms and male authority. This interpretation aligns with Akhter's (2020) analysis, which reveals that the oppression of women in literature reflects societal realities where they are often seen as objects

of control rather than individuals with agency. It emphasizes that female characters in literature often mirror the struggles of real women, highlighting how deeply ingrained oppression is in society. This suggests that both Akhter's study and this study highlight the continued portrayal of women as powerless figures in society.

Theme 2. Forsaking the Free Will

With many minimal movements and depictions of conventional female characteristics based on verb categorization in Tong, the result suggests that Filipino male writers depict women in traditional roles. A similar study by Seño (2023) also found that Filipino male writers portrayed Filipino women in traditional roles, indicating a lack of free will. As a result, based on the analysis of verbs, their categorization, and sentence structure, the researchers identified a general theme, which is the 'Forsaking Free Will'. The limited verbs in Tong illustrated how the female protagonist neglects her freedom. For example, the statement "I cannot marry you" (page 220) demonstrates that her free will was not put into consideration due to several factors like culture. Instances in which the main character is seen to make minimal motions also depict her inability to make big decisions and actions for herself. This is represented on page 223, where it is stated that: "As she looked at Condrado, there was this brief, anguished look on her face." This interpretation affirms the findings of Yao et al.(2024), wherein it revealed that the oppression against women has constructed an inescapable reality in which they have become easy targets of objectification. This means that this previous study and this study conducted align in terms of the idea that women's weak image prevails in today's society.

Theme 3. Immolation of Human Nature

The emerging theme of Progress implies that the verbs assigned to the female characters in Progress are mostly under the limited and action category. The excerpts serve as evidence that this story explores the nature of women who make sacrifices, especially when it comes to their families. For instance, in the statement, "She decided to save on a tricycle fare and walk" (page 240). This was where Marina decided to save on a tricycle fare. She just chose to walk to save money. Another example is "She took a long shower." This was after she was sexually harassed by the man. All of the instances presented above highlight the idea that women's roles are depicted as restrained and submissive. With that, the researchers formulated the theme of "The Immolation of Human Nature," which represents the sacrifice of personal identity and agency under oppressive societal structures. This, on the other hand, is similar to the previous study of Akhter (2020), where his study revealed that women are often being exploited, oppressed, and lacking control over their lives.

General Theme: Loss of Individual Autonomy

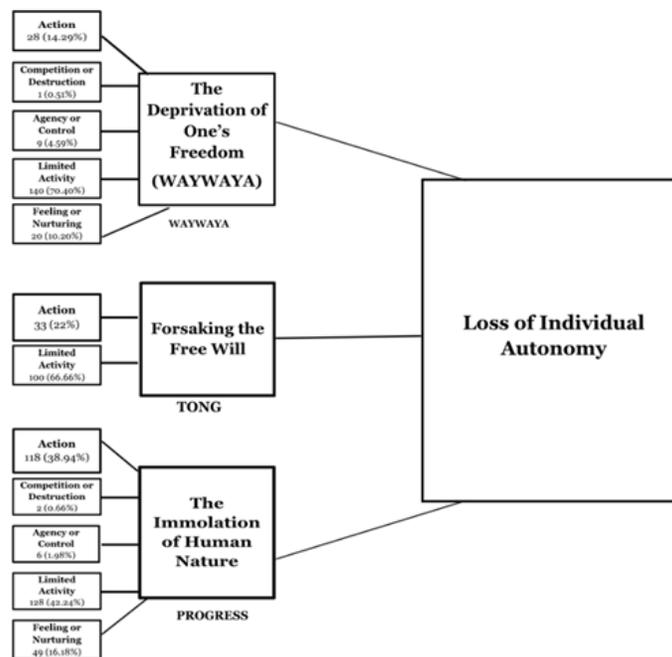


Figure 1. Interpretation of the Selected Short Stories

The figure above specifies the individual themes of the selected short stories. These themes are made possible through the theory used in this study, which was the Verb Taxonomy of Johnson and Young (2002). The aforementioned theory categorizes verbs used directly by a female character into five classifications, which are Action, Competition or Destruction, Agency or Control, Limited Activity, and Feeling or Nurturing Category. Each category holds an interpretation that ties with how a character is represented in the story, which then reflects their roles. Through this theory used, the dominance of limited activity, which involves minimal movements, was revealed across the selected texts in this study indicating a repressed role among the women in the stories. This means that women are often shown as quiet, passive, or caring instead of strong and independent. They do not take much action or make big decisions on their

own. Instead, they follow what others tell them to do. This shows that women in F. Sionil Jose's stories have little control over their own lives. They are expected to obey, care for others, and sacrifice their own wants. Because of this, the overall theme of the stories is the Loss of Individual Autonomy, which means that women are not free to make their own choices. Each story shows this theme in a different way. In *Waywaya*, the theme *The Deprivation of One's Freedom* shows how women are controlled by traditions and cannot choose their own path. In *Tong*, the theme of *Forsaking the Free Will* shows how women give up their freedom because of strong social rules. They do not fight back but accept what is expected of them. In *Progress*, the theme *The Immolation of Human Nature* shows how women sacrifice their own happiness and dreams just to fit into society's rules. This connects to Guo (2019), who explained that stories often show men as strong leaders while women are given weaker roles. This reflects real-life problems where women have less freedom and power compared to men. Through these stories, it is clear that women struggle with a society that limits their choices and independence.

Conclusion

The researchers found that the women characters faced different types of struggles and employed various escape mechanisms based on their experiences. The portrayal of women with these characteristics was evident throughout the selected narratives, which were exemplified by their accompanying verbs. Notably, the short stories also revealed that the rights of women as individuals were neglected by society. These neglects caused them to be placed in situations that made them weak, especially in circumstances when they needed to be strong. This means that the selected short stories of the Filipino writer F. Sionil Jose reinforced the same old perception towards women. The narratives that were investigated by the researchers all depicted traditional representations of women, marking them as passive individuals. Although the narratives also presented some active actions and expressions of women's emotions, minimal movements remained the most ordinary and prevalent. This means that the result of the verb categorization anchored on the Verb Taxonomy of Johnson and Young (2002) indicated that women in the selected short stories of F. Sionil Jose remained in the traditional lens of their gender, and so it imposed support to conventional women roles. On the other hand, further implications can be drawn from the verb categorization. Action verbs, when used in literary pieces, offer insights that the characters in a literary piece are given the opportunity to move from one place to another. This means that they can freely perform movements without restrictions. Competition or destruction verbs, on the contrary, provide the idea that characters are involved in situations of devastation. Meanwhile, agency or control gives the concept that characters are dominated by another character. Limited verbs hand thoughts that characters are performing actions but are restricted. Lastly, feeling or nurturing verbs provide ideas that characters can express their emotions. With this verb categorization and its intertwined implications, an overall implication can be drawn, and that is verb categorization and its categories offer analysis of movements performed by the characters that tie up with their roles. Simply put, verb categories provide a clearer picture of understanding gender and its roles through verbs. With that, future researchers are recommended to conduct a deeper understanding of F. Sionil Jose's representation of women using his other literary pieces. This can be achieved by comparing and contrasting different female characters across his other short stories. Identifying similarities and differences in their socioeconomic backgrounds, marital statuses, and social positions will highlight the diversity of women's experiences. This means that a close reading of Jose's language and literary devices should also be done to reveal his nuanced depiction of women. Apart from the verb categorization, paying attention to his word choices, sentence structures, and the use of symbolism and imagery will reveal his attitudes and perspectives toward women. It also recommended examining how writers of both genders influence their portrayals of their opposite gender and how they shape the perception of readers. Lastly, the academic community is recommended to study the implications of gender inequality in literature for the learners. They may conduct further studies to determine the impact of this literature on learning to examine if it challenges the reader's world perception and horizon of gender and its roles. This can help encourage the academic community to impart to learners the importance of recognizing that gender is not the definition nor a restriction of an individual's role in society. It can also help them to implement the appropriate school approaches so that learners can access the privileges that benefit everyone.

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Affiliations and Corresponding Information

Stephanie Nicole Edria

Jesus Is Lord Colleges Foundation, Inc. – Philippines

Kyla E. Cristobal

Jesus Is Lord Colleges Foundation, Inc. – Philippines

Celine Joy Gabila

Jesus Is Lord Colleges Foundation, Inc. – Philippines

Laila M. Montealegre

Jesus Is Lord Colleges Foundation, Inc. – Philippines

Cherey Nueva

Jesus Is Lord Colleges Foundation, Inc. – Philippines

Karen G. Tud

Jesus Is Lord Colleges Foundation, Inc. – Philippines

Jesson L. Hero, PhD

Jesus Is Lord Colleges Foundation, Inc. – Philippines