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Archetypes of women in Philippine fictions

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ABSTRACT

This study analyzed four female characters from selected Philippine fictions according to the tenets of Feminist and Archetypal criticisms. It intended to contribute to the development of the said fields and to serve as a future document for feminist scholars and advocates of women empowerment in the country. This research employed the qualitative approach and the descriptive thematic content analysis design. The main female characters from the short stories and a novel sourced from an array of Philippine fictions (Kerima Polotan-Tuvera's *The Virgin*, Austrgelina Espina-Moore's *Mila's Mother*, Edilberto Tiempo's *The Witch* and Leoncio Deriada's *The Dog Eaters*) were examined individually. It was then revealed that the four female characters of the four representative works of Philippine fictions personify the archetypes of women as espoused by Carl Jung's Archetypal Theory: Virgin, Mother, Witch and Queen. It was concluded that Feminism has been practiced by Filipino writers since then and that male authors can be feminist also through their depictions of the female characters in their works. Certainly, no matter how women characters are treated in society, they still exuded the inherent drive to survive if not transcend in a patriarchal space and time.

Keywords: archetypal criticism, women in literature, Philippine fictions, feminist studies, Philippine literature

Introduction

In a culture where machismo is purported to be prevalent and pervasive while sexism is a fact of life, the Philippines has produced many a literary masterpiece that centers on Feminism. This includes, but is not limited to, male writers who exemplify their feminist stance and advocacy through their creative works. Themes and elements of Feminism – both in classical and contemporary literature – are featured in their novels, plays, poems, essays and short stories.

Undeniably, however, these feminist works are not given much attention and importance in majority of the academic institutions in the Philippines. Textbooks in Philippine Literature are generally scarce with feminist writings; whereas the entire curricula lack emphasis on the feminist tradition. While most Western scholars busy themselves with rigorous examinations of feminist texts, the Filipino academic community remains esurient of a sufficient reservoir for the study of Feminism. Hence, much work is needed for the robust promotion of feminism in the country today.

The researcher, being a student of literature and a staunch believer of gender equality, deemed it necessary and crucial to take part in this time-honored and noble crusade. In this scholarly endeavor, he hoped to gain a more profound understanding of the feminist movement in the Philippines through an intensive and all-embracing examination of the multifarious characterizations of women in some of the fictional oeuvres created by Filipinos themselves, thus contributing to the meager resource of Feminism in the country and championing the movement in his own little way.

Fictional narratives introduce readers to different types of women. In every story, women are portrayed differently. The characters of a mother, sister, maiden, mistress, queen, diva, fallen woman, woman of the streets, whore and bitch, among others, all encompass the

breadth of the feminine essence. One of the central issues in feminist literary studies, however, is the question on how do these women authors paint the picture of the female character. Whether she is the type who conforms to tradition or someone who denounces patriarchy remains a point of contention. Scholarly inquiries on the representation of the female persona and the promotion of her character are pivotal in this type of expository and analytical work.

In the context of feminist literary criticism, the first major book of particular significance is Betty Friedan's *The Feminine Mystique* (1963). In her book, Friedan criticized the dominant cultural image of a successful woman as a housewife and a mother and explored the mystifying identity of women in their sexual and social passivity. According to her, the true feminine mystique lives in a world not only confined in her own body and beauty, the seduction of a man, the conception of life and the physical nurtures provided to family and home.

The publication of Kate Millet's *Sexual Politics* (1969) precipitated for a movement that challenged the traditional norms of society in the 1970's. In the book, Millet formulated several modern principles of feminist criticism by looking into sexist assumptions in male-authored texts. She introduced the term *patriarchal*, a fundamental idea in this area of study, making it a seeming bible among feminist scholars, especially with its deep interpretations of female representations in literature. The dynamics of politics in society and how it affects women were also examined by Millet. Accordingly, she argues that most social institutions manipulated power to establish the dominance of men and subordination of women. Aside from criticizing the works of Freud and other writers, Millet disclosed the different negative images of women in literature and pointed that they were only made submissive sexual objects. An exhaustive rationalization of the different stereotypes of women in literature undertaken by Millet spurred much debate in women and gender studies.

Meanwhile, American fictionist Lisa Tuttle defined feminist theory as a 'process of asking questions of old texts.' In her *Encyclopedia of Feminism* (1986), she cited the goals of the feminist critic in five points: (1) to develop and uncover a female tradition of writing, (2) to interpret symbolism of women's writing so that it will not be lost or ignored by the male point of view, (3) to rediscover old texts, (4) to analyze women writers and their writings from a female perspective, (5) to defy chauvinism in literature, and (6) to raise understanding of the sexual politics in language and style.

Another landmark in feminist literary criticism is the work of Sandra Gilbert and Susan Gubar. *The Madwoman in the Attic* (1979) explicitly probed into the textual underpinnings in the compositions of female literary giants such as Austen, Shelley, The Bronte Sisters, Eliot and Dickinson. It was remarked in the book that these writers attempted to fashion their female characters to embody the 'angel' or the 'monster.' Consistent with Gilbert and Gubar's contention was the categorization of female characters as either pure or angelic woman, or rebellious and unkempt madwomen. Moreover, Gilbert and Gubar stress the importance of eradicating both figures because neither the angel nor the monster is the accurate representation of women or women writers. Instead, the feminist duo claims that female writers should strive to go beyond this dichotomy, whose options are limited by a patriarchal point of view (Gilbert & Gubar, 1979). While some would dispute that Gilbert and Gubar's thesis has become obsolete, or that the symbolic framework constructed by them is decidedly limiting, it nonetheless remains an important and influential, if not a foundational feminist reference.

Renowned Psychologist Carl Gustav Jung (1875-1961) proposed four main archetypes that are based on the recurrent patterns of thought and action in human beings. These universal ideas recur incessantly across cultures, countries and continents. According to him, the most basic archetypes within the human psyche are the shadow, the anima, the

animus and the self. The shadow, as the term suggests, entail the dark side of the human being (wildness and chaos). The anima and the animus, respectively, represent the female and male fundamental principles (although, men may have strong anima tendencies and vice versa), while the self is the spirit of the human being (conscious and unconscious individuation).

He theorized that there is a great deal of archetypes embedded in the human psyche. However, specifically for the female archetypes, he only pointed out four primary representations, of which may also overlap and can appear in an individual. The female archetypes of the mother (nurturing), the virgin (pure), the witch (dangerous), and the queen (strong) are notable characterizations of women, especially in literature (Jung, 1981).

Methods

The researcher surveyed and reviewed the corpus of works by feminist fictionists in the Philippines and examined one female character in each of the masterpieces. This examination consisted of determining the feminist trends in the works and identifying the archetypes representative of the woman character. To which particular image of a woman a certain character would conform to was the basis for the archetypal association and analysis. Purposively, the fictions feature female characters that are distinctively appropriate for this study. In the analysis and interpretation, the researcher extracted dialogs, and actuations of the characters and passages from the narratives. These extractions served as bases for the researchers' elucidation of the subject and aided him to synthesize the abovementioned literatures with the texts at hand. As with qualitative researches, the textual data were explored inductively using content analysis to generate categories or themes and explanations.

Results and Discussion

Virgin Archetype. The female archetype of the virgin is best exemplified in Kerima Polotan-Tuvera's 1952 short story *The Virgin*. The narrative which centered on the main character, Miss Mijares, and her experiences of desire and freedom, served as an ideal object of criticism on the female persona in a virginal state.

At the age of 34, Miss Mijares remains a maiden. The consistent use of the authoress of the prefix *miss* would readily hint that the character leads the life of a woman who passed her prime age for marrying, and enveloped by ennui and melancholy. Whatever the reason for this spinsterhood, Polotan-Tuvera provides two explanations. Described as not entirely ugly but 'of no beauty,' Miss Mijares probably never became a piece of attraction from the opposite sex. While, as a dutiful daughter, her decision to commit her life in taking good care of her ailing mother also possibly made her oblivious of her own needs and wants. Another probability is that she was also burdened by the responsibility of sending a niece to school; plus, only Miss Mijares worked her way through school without anyone's help. Being a virgin, Miss Mijares lives through in her own world overwhelmed with a mixture of shame, bitterness and guilt. Her sternness of manner and abruptness of speech mask a life filled with loneliness and wanting.

When a man, a carpenter she hired in the agency she is in charge of, surfaces in her limited universe, Miss Mijares gradually begins to confront her fears and guilt. She slowly starts to question the essence of her existence and resolves to lift her life submerged in misery and insufficiency. She discovers that there was still a chance for her to be happy. With her first encounter with the man, Miss Mijares demonstrated her subliminal attraction to this particular member of the opposite sex. She noticed some of the man's positive traits, as well as his shortcomings. However, Miss Mijares was haunted by her own set of moral codes and by that of society's more stringent version. Essentially, it was not, however, ascertained by the author whether the female character was inhibited by her own ethics or by the people's

dictates. What is only beyond dispute is there was something that restricted Miss Mijares to seemingly commune with the opposite sex.

Losing her way home was symbolic of the kind of journey she is in, of which would frequently recur in her dreams. Employing the dream innuendo, the author subscribes to the Freudian and Jungian view of the ‘unfathomable’ power of the subconscious and unconscious. Yet eventually, Miss Mijares submitted herself to the innermost longing of her soul. Even though a virgin, Miss Mijares is not entirely a frail and weak woman. In truth, she possesses a very domineering attitude, whether this is inherent of her and her experiences or due to the kind of job she has. Theoretically, the virgin or maiden archetype was deemed strong and active (Welsh, 2010) -- the kind of a virginal persona Miss Mijares was portrayed in Polotan-Tuvera’s highly anthologized masterpiece.

While Miss Mijares can be described as a woman of lack, she still personifies a woman of substance and purpose. She knows her role in society and attempts to live up to this, even to the point of sacrificing her own happiness. This, in essence, is the perfect idealization of the virgin archetype as rationalized by John Layard (1997) in his treatise

Virgin Archetype. Considerably, the gist of Polotan-Tuvera’s masterpiece is the sexual longings of Miss Mijares. Hence her character could be analyzed side-by-side with the strong virgin goddesses of the Greek mythology, of whom Layard calls ‘strong and sexual virgins.’ Layard argues that the virgin archetype has more to do with state of mind and attitude rather than the physical or sexual status of women. Hence, even though Miss Mijares would submit to the calls of the flesh, her character as a woman would still warranty her status as a virgin.

Layard cites the virgin goddesses who were unmarried, but were not necessarily asexual. In fact, some of the virgin goddesses expressed their sexuality openly, owning their sexuality proudly and without shame. Theirs was not given away or bartered or owned by their partners, it was wholly and solely within their dominion. This is how they bear robust stronghold with their own sexualities, even as virgins.

Hestia, a strong virgin goddess, was depicted as focused on herself and her tasks. She was alleged to be detached of worldly distractions such as partnership, romance and marriage. In the earlier episodes of the story, Miss Mijares was like Hestia but soon enough she transformed into another copy of the said Olympian feminine power—sexual.

In our modern society, a virgin is widely interpreted to be a woman who has never had sex. For example, when most people hear archetypal goddess figures like the Greek moon goddess Artemis, described as a virgin goddess, they assume that Artemis rejected sex and the company of men. This claim can be manifested through the unwavering focus of this particular goddess to her tasks and other deeds. For archetypal studies, however, the term ‘virgin’ means something quite different and much richer and more intriguing than an intact hymen. Loosely translated, the ‘virgin’ in the Jungian sense means ‘complete unto oneself’ (Pratt, 1981).

A virgin, therefore, is interpreted to be a model for femininity that does not require the presence or energy of a separate, external individual, male or female, to make her whole. A virgin in this more classical sense is, by herself, a complete, whole, healthy and integrated individual - whether she has had sex or not.

Nonetheless, it is culture with which people are expected to have an intimate connection with the opposite sex. Many of the most powerful illustrations of this cultural expectation come from fairy tales. Virtually every well-known fairytale ends with the princess marrying the prince and living ‘happily ever after’ (Greene and Kahn, 1991).

Feminists rightly criticize these fairy tales for putting forward the idea that a woman needs a man to be complete -- and indeed, as these stories are popularly interpreted in culture,

they do seem to send the message that people should ‘live happily ever after,’ and strive hard to find a prince (or princess), for that matter. On one hand, feminists view that women do not necessarily need a man to be complete. On the other hand, some feminist scholars view that the truest feminine figure needs a male figure in order for her to be ideally whole and sufficient (Moi, 1985).

Miss Mijares can also fall under the category formulated by Filipino feminist scholar Marjorie Evasco (1992) called *Niñas Inocentes*: women who are innocent of the victimization they are beset with. Evasco noted that these women are victims of their own circumstances (Kintanar, 1992). As a virgin, Miss Mijares has been a victim to the traditional unwritten codes of the society: that a maiden is not supposed to harbor lust with the male and that she should remain pure and chaste in thoughts, words and deeds.

Evasco further indicated that women victims readily accept pain, loss and fear as unavoidable. They live in limbo and are pathetically unaware of the other facets of life. Although relatively different in terms of power and social standing, Miss Mijares can also be compared with the female character in Estrella Alfon’s *Servant Girl* (1937), whom she used to explain her concept of *Niñas Inocentes*.

Feminists have called readers’ attention to the ‘cultural duality’ of women’s lives, to the fact that women often participate in a general male-dominated culture, and at the same time, in a women’s culture or sub-culture. This woman’s culture is different from and sometimes critical of, or opposed to, the central dominant system of meaning and values. In short, women frequently exist and operate within two planes which are sometimes compatible and sometimes contradictory (Garvin, 1978).

The compatibility and the contradiction that Garvin opined are relatively the essence of Miss Mijares’ existence. Irrefutably, she resides in a society where ‘career women’ are already deemed acceptable, if not encouraged. While, her proclivity towards attaining a romantic relationship with the opposite sex was despised due to her age and virginal state. Allegedly, her status as a woman who wears the ‘blue stockings’ qualifies a reason for her oblivion to sexuality. For a woman like Miss Mijares, being sexually liberated is feeling free to make choices based on one's own desire and common sense of sexual ethics, rather than the belief that a woman's basic worth resides in her intact hymen.

Finally, it should also be noted that Kerima Polotan-Tuvera was a feminist herself. As a Muslim woman – whose religious doctrine, similar with Christianity and Judaism, is practically patriarchal – the authoress achieved the ultimate goal of portraying a female character, the virginal Miss Mijares, as a woman of power and substance. She was able to justify that the virgin archetype she assigned to Miss Mijares was appropriate for the study of Feminism in a country predisposed to a system of machismo. At a surface level, Polotan-Tuvera’s main protagonist would seem incomplete and leads a meaningless life, but in the end Miss Mijares turned out to be a woman of conviction and promise.

Mother Archetype. One that is of support and nurturance is the cultural image assigned to a mother. As the life-giver, the mother figure is fundamentally great and indispensable in all aspects. Her existence means love, understanding and compassion. However, as Abrams (1993) purported, mothers can become domineering and manipulative – conversely, the life-takers – which is aptly called the Terrible Mothers.

Such is the archetypal image of Teresa, one of the characters in Espina-Moore’s 1969 novella *Mila’s Mother*. As the maternal protagonist, she is depicted as an insecure woman, overpowered by society’s lofty regard to class and wealth. As someone who once lived in a deplorable state of poverty, Teresa struggled hard enough to attain a certain status which would give her due recognition and admiration. Yet, in essence, she can still be considered a strong, independent and modern woman.

Having been the subject of discrimination due to poverty which resulted in her unfulfilled marriage with a Filipino from a *buena familia*, Teresa ‘tied the knot’ with an American executive who was based in the Philippines (purported to be autobiographical on Espina-Moore). This provided her the opportunity to go up the social ladder and claim the status symbol that she longed for since childhood. The turn of events for the fictional narrative comes when Teresa’s daughter called Mila was scheduled to wed a Filipino student she met in the United States, who is accidentally the son of Teresa’s failed engagement. For Teresa, this is the opportune time for her to ‘show off’ and to prove that she knows the requisites of the *alta sociedad*. Teresa’s plan was, however, met with protestations both from her own daughter and husband.

Subsequently, when Teresa’s daughter was already wed to the son of her former boyfriend, her husband, Ken Graham, then decided to flee back to the States and leave Teresa due to her overly wily attitude and evil ways. Her husband arrived at the conclusion that Teresa never loved him; she only used him for her to be able to rise from impoverishment. Teresa went to the States to look for Ken and demanded more from him as she believed that the assets and property he left would not suffice. But to no avail; she was not able to meet her estranged husband in the ‘Land of Milk and Honey.’ This precipitated Teresa’s diverted anger towards her own daughter Mila. This moment of conflict, according to Sabanpan-Yu (2008), is the product of the significant gender perspectives that Espina-Moore wanted to point out in the novella. The Cebuano literary critic considered this as the ‘women’s lack of sympathy for other women’ or the failure of feminism due to the ‘lack of solidarity among women.’

These severe impressions of her own daughter towards Teresa fashion an image of a mother who is bad. It can be gleaned that since childhood, Mila was always forced by her mother to succeed and marry a rich man. Nonetheless, the daughter was not able and still could not empathize with her mother because she did not know her own mother’s prior experiences and hatred of the past enveloped by poverty and discrimination. Hence, Mila was closer to her father than her mother. In one of their conversations, when Teresa advises Mila to save apart from the common savings of the new family, Mila was horrified by her mother’s vile thoughts. Without doubt, Teresa qualifies to the category of Terrible Mothers, in this aspect. The mere fact that she does not only intervene in the personal affairs of her daughter who is already married but also attempts to manipulate her to follow her ‘footsteps’ provides readers a glimpse of her dark personality. While it is the general conception of society that mothers are good, there are those types of who fall short of this positive image for a mother. Gordon-Wise (1991) expounds:

“The qualities associated with it are maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility. The place of magic transformation and rebirth, together with the underworld and its inhabitants, are presided over by the mother. On the negative side, the mother archetype may connote anything secret, hidden, dark; the abyss, the world of the dead, anything that devours, seduces, and poisons, that is terrifying and inescapable like fate.” (34)

Teresa fits into the categorical description of destruction as she, consciously or unconsciously ruins the life of her own daughter, alongside with that of her husband. In another standpoint, Teresa could fall on the category formulated by Evasco (2005) as the *Bitch: the Angry and Bitter Woman*, who according to her conjecture, ‘bitches at life and others’ (Kintanar, 1992). Kintanar explained that the majority of Filipino women think of attaining the love of a man and marrying him are the universal remedy to all of life’s problems and that the picture of the married woman in literature is scarcely the one of paradise. She further noted that in some of

these women, the martyrdom and oppression come to a serious point, and the image that comes out is that of the irate and harsh woman who bitches at life and others. This image also serves to underpin the images of the sufferer and the victim by presenting the negative facet of the hostile or tough women who pay the dreadful price of estrangement or total disappointment in exchange for her fleeting sense of authority.

In the words of Cebuano literary critic and educator Hope Sabanpan-Yu, Espina-Moore's works fit into the wider tradition of Feminism in the country rather than as pieces for archival reading due to their aesthetic elements and intellectual profundity. She cited *Mila's Mother* to perfectly encapsulate the feminist inclinations of the said Cebuana literary giant.

Evasco (1992) noted that true Feminism interrogates what the woman has been and what has she become as a result of her experiences, which was existent in the Philippines long before the Spanish arrived. She elucidated her contention by stating in her treatise that, "Philippine feminism draws its origin from the *babaylan* tradition... clues to the historical context and ideological patterns the way women live in the ancient past."

The connivance between the two male characters to escape the female chaser only proved the awareness of the writer that society is filled with men who 'cooperate' with each other to suppress women. Espina-Moore showed a good grasp of the reality (for some it would be a form of racism or racial discrimination) where she contrasted this relationship of Ken and Joe with that of Teresa's and her daughter, Mila. She made it a point, with some other feminists, that the 'failure of women's ultimate liberation is the dearth of solidarity and understanding among its members, while men achieved their status today due to their seeming universal brotherhood and lenience.'

To be sure, Espina-Moore's novella was able to offer a different meaning of 'woman' as a social being. With her Teresa, she reformulated the image of a woman from the dependent, maternal, nurturing and submissive figure to a woman who deliberately or un-deliberately expresses her hostility towards society. The said character defies the stereotypical image of submissiveness among women and violates the traditional roles assigned to her. Thus, after a thorough examination of *Mila's Mother*, one could just not ignore that there must be another definition of the 'woman,' which is in all factuality the goal of Feminism.

Witch Archetype. The cultural image ascribed to this 'aged woman' includes her capability to poison food, to flutter on broomsticks and pitchforks, to make livestock sick and crops shrivel, to cast spells and to curse people and places. History can attest to the persecution that these women, called witches, have endured. The kind of ill-treatment they received from society heightened even more since the advent of Christianity. The archetypes which Jung labeled as 'the anima' and 'the shadow' have a lot in common with the widely-accepted picture of the witch.

The archetype of the witch is the subject of Edilberto Tiempo's short story aptly titled *The Witch*. Minggay, an old woman living in the hinterlands, earned the reputation of being a witch in the entire locality. The townsfolk consider Minggay as a dangerous woman who has the power to generate either good or evil in the barrio, but for most part she has always been made liable if there were bad incidents in the area. Her alleged power was even boosted when she escaped several assassinations, and the evildoings she had on people were documented. Tiempo wrote:

"Thus Minggay was feared in Libas and the surrounding barrios. There had been attempts to murder her, but in some mysterious ways she always came out unscathed. A man set fire to her hut one night, thinking to burn her with it. The hut quickly burned down, but Minggay was unharmed. On another occasion a man openly

declared that he had killed her, showing the blood-stained bolo with which he had stabbed her; a week later she was seen hobbling to her clearing.”

This cultural identity of the witch depicted by a Filipino author has a universal connection with the rest of the world's idea of a witch. All over the world and throughout societies, the witch or the crone bears the negative images of the woman. The word witch or crone conjures up images of wizened old hags wearing black sharp hats and laughing frantically. As a feminine archetype, she holds some pretty bad press, mostly being portrayed as a woman who likes eating children and indulging in other unsavory habits. The crone has also been portrayed as a woman past her prime, no longer fertile; vengeful and mean because her juices have all dried up (Carpentier, 1998).

According to Ulanov and Ulanov (1987), the antagonistic characters of the witch are perfectly embodied in fairy tales. They who want power more than anything else. They control, manipulate, cast spells, and destroy connection with other people and with oneself. On a positive note, the duo opined, that some witches are also seen to possess good qualities such as creativity, insight, intuition, and esoteric qualities such as clairvoyance and psychic ability, and as such, is a channel to the divine. The claim on the positive side of the witch is consistent with Carpentier's (1988) dissertation findings which declared that there was also another category present, the White Witch – in contrast with the Shadow Witch. Carpentier contended, “throughout the early modern period, the term 'witch' was not utterly negative in meaning, and could also signify shrewd folk. Names include 'white', 'good', or 'unbinding' witches, blessers, wizards, sorcerers, though, 'cunning-man' and 'wise-man' were the most common.” Other associations with this White Witch Archetype include: compassion, transformation, and healing. She is the respected older woman or grandparent at the heart of the family who enjoys life and shares her experience. Conversely, the Shadow Witch is the bitter, old woman who has failed to learn from her life. She blames all her failings and unhappiness on a society that no longer respects the elders. As a result, she becomes increasingly isolated and fearful.

There are two very famous witches in Greek Mythology - Circe, who lived in the island of Aeaëa and turned men to beasts in the Odyssey, and Medea, the princess of Colchis who helped Jason and the Argonauts procure the Golden Fleece. Their stories would help a lot in understanding the concept of the witch. Both Circe and Medea embody the double-persona of the witch: good and evil. They can show kindness and compassion on the one hand, and on the other hand, could exhibit wrath and death. But most importantly, both witches of the Greek mythology were depicted to have given rise to the success of the men they have encountered. The triumph of Odysseus's journey can be attributed in one way or another to the contribution extended by Circe; while Jason's feat in finding the Golden Fleece was largely due to Medea's prowess.

As for Minggay's case, when she encountered the boy (the author himself in a first-person point-of-view), she showed him kindness by teaching him how to effectively catch shrimps in the river and by allowing him to use her own paraphernalia. Consequently, only then that the boy realized that the witch the town was referring to could be the woman he is talking to, he distanced himself. But generally, the boy's impression of Minggay was just of her own grandmother – frail, kindhearted and loving.

It cannot be denied, moreover, that witches have been persecuted throughout history. The American Salem witch trials in the 17th to 18th century, which were all archived, can evidently suffice to this claim. All of these discrimination, persecution and oppression are centered on women. Fundamentally, feminist studies of witchcraft concentrate on activities in 15th-century Europe, in Britain in the 16th and 17th centuries and 17th-century New England. Feminist historians and theorists have tried to discover the reasons for this persecution. Some maintain that these women belonged to a witch cult that was woman-centered and at odds

with the dominant, male-centered Christian religion. Others argue that these women were persecuted because they had special knowledge of healing and midwifery that challenged the new all-male profession of the physician. One of the main ideas that underlies most feminist views of witchcraft is that the women who were single with children, spinsters or widows were outside the control of the patriarchal family, and that the threat and terror of an accusation of witchcraft were used as a method of containing them. Many different strands of feminism, including Psychoanalytic Feminism, have shown that masculinity includes fear of the woman's body as the 'other.' This is important for feminist studies of witchcraft, for witchcraft as fairy tales and horror films make abundantly clear and can be seductively beautiful as well as hideously ugly, and sometimes both as once. Many Eastern religions also feature women (*dakinis*) who seduce men, and during intercourse, suck away their vital juices. The eroticization of witches as seductive and enchanting reveals, for many feminists, an unconscious male fear of the difference of the female sexual body. Accordingly, witches are model women who exist on the edge of language and culture and, together with madwomen and hysterics, resist patriarchal structures (Sempruch, 2008).

It was once commonly believed that a witch's power could be nullified by siphoning blood from her or by destroying her blood in a fire, hence the practice of burning at the stake. Sometimes uncooperative witches were burned with green wood, which took longer to kill them. The burning of a witch was usually a great public occasion. A feminist, Sempruch further noted that all of history must be rewritten in terms of oppression of women. "We must go back to ancient female religions like witchcraft."

It can also be argued that the author of the text, Edilberto Tiempo, is a male feminist, a man who believes in the equal rights of both men and women. There is debate, however, over whether or not men can be feminists. While some scholars argue that men cannot be feminists because of the intrinsic differences between the sexes, others argue that men's identification with the feminist movement is necessary for furthering the feminist causes. A number of feminist writers maintained that being identified as a feminist is the strongest position men can take in the fight against sexism against women. They have argued that men should be permitted, or even supported, to partake in the feminist movement. Other female feminists argue that men cannot be feminists simply because they are not women. They declare that men are granted intrinsic privileges that prevent them from identifying with feminist struggles; thus, it is impossible for them to identify with feminists (Hekman, 1990).

A common idea supporting men's inclusion as 'feminists' is that excluding men from the feminist movement labels it as solely a female task, which scholars dispute is sexist in itself. They assert that until men share equal conscientiousness for struggling to end sexism against women, the feminist movement will echo the very sexist disagreement it wishes to eliminate. The term 'profeminist' resides in the middle ground of this semantic debate because it offers a degree of proximity to feminism without drafting in the term. Also, the prefix 'pro' characterizes the term as more proactive and positive.

Self-confessed feminist Michael Kimmel (1998), on the other hand, purported that the idea sounds paradoxical, if not laughable. He asserted:

"...a movement that teaches men to be more human toward women and train their eyes to behold them as human beings rather than as sexual objects of prowess and prey. Male feminism is not a movement for gay and effeminate men. It is a survival movement for all men facing the consequences of the fall of patriarchy and the laws of human evolution, regardless of race, color, nationality, religion, social and economic status or sexual preference." (59)

Hence, male feminism is a human movement designed to educate men about the feminine principle and its genderless characteristics of love, harmony, freedom, cooperation, nurturance, ingenuity, spirituality and truth. In this aspect, men are taught that the masculine

characteristics of aggression, suppression and dominance are destructive expressions that are in opposition to the feminine mode of Nature and are abrasive to the male's spiritual nature (Edwards 47).

Furthermore, male feminism will inform men that they have been deprived of human development by the cultural suppressions of their feminine nature and their emotions, all for the sake of masculine pride and its rewarding privileges. Men are more of a victim of patriarchy than women. Women were never fooled into thinking that patriarchy was a hierarchy of security for their well being. So the collapse of patriarchy does not break their hearts and leave them stripped of their gender identity (Mirsky, 1996).

Queen archetype. Power and authority are the quintessence of the Queen archetype. She is the figure that deals with social problems and issues and is behind all practices or systems of shared authority in the family and business partnerships, communities, academe, among others. Yet, there is a concept called the Shadow Queen (as indicated earlier that these archetypes may overlap) who may run around giving commands, making unattainable demands, and at times, cutting off heads.

Surely, there is also a negative aspect of the queen, which is the subject of Leoncio Deriada's short story *The Dog Eaters*, in the character named Mariana. Mariana laments the fact that hers is not a good life. She scorns her husband Victor for not having a permanent job. She nags him for their poor life. She blames him for their sorry living conditions. Like a mad dog, she is hysterical at her husband for a noble purpose: "I am mad because I want my husband to have a steady job... I want my husband to make a man of himself."

On the whole, Mariana presents one ambivalent character when her actions are gauged on the grounds of morality. She finally resorts to aborting her second child. Despair and resignation spell her entire character. Their dismal poor circumstances now dictate her sense of values. She does not anymore desire to have children. At this point, the woman becomes irresponsible for her acts—she hardly recognizes its consequences.

In the *Dog-Eaters*, the man-woman conflict is rooted on the male's twisted sense of himself, his virility that makes no logic to the opposite sex. Mariana has a husband who has no ambitions, who never makes efforts to alleviate them from their stark poverty. Her natural circumstances largely determine her character, her story, her destiny. Enclosed in a strongly patriarchal structure, Mariana cannot just achieve her full potential as a person, much more as a moral agent who strives to do what is right, or morally upright. Though she consciously takes chances and risks to change her husband's disposition, she fails. In the process, she loses herself, hence, an unsuccessful queen, or categorically a Shadow Queen.

Jung explained this phenomenon by arguing that by being exceedingly emotional and sentimental and by disregarding the need for fair and sensible standards, Shadow Queens can unconsciously teach those who are dependent upon them to be self-centered, difficult, and numb to the needs of others. A pervasive problem associated with the Shadow Queen is the inability to represent herself fully. Jung remarked that the Shadow Queen deems herself unworthy and believes that her own needs are not as important as those of others. Lacking a sense of her own importance, she has a dominant need for love and approval and a deep fear of pestering others. One outcome is that she regularly becomes an unauthentic martyr who makes unhealthy sacrifices.

Another consequence is that she becomes a victim who must either give up wanting anything for herself or else obtain what she wants by manipulating situations from behind the scenes. The ultimate characteristic of the Shadow Queen is that she can lack discriminating value: one who does not reflect with logic, intelligibility, and discrimination, has tiny sense that one value should have higher priority than another and thus has neither the motive nor the means for development, either ethically or otherwise.

Mariana, in the earlier stage, is an authentic queen who knows what she wants and aspires to lead a decent life. She knows that the practice of eating dogs in the area is not only ethically wrong but also scientifically improper – unsanitary. This shows her full awareness of society and her grasp on morality. However, things have changed when her indolent husband compels her to go on with her pregnancy and give birth to a second child. For Mariana, having another baby would be a tremendous burden on her part. She knows that the unemployment of her husband and their already-dire living conditions would not guarantee a good life for another child. She abhors the idea of extending the size of her family.

Nevertheless, this strong conviction and unorthodox decision made by Mariana qualifies to what Guerin (1996) called as an archetype of the goddess Diana. He elucidated, “From her imprisonment, she must, somehow, break free. She may do so by abandoning her confining situation and commencing an arduous physical journey, or she may do so by striving, with strenuous effort, to transcend her situation spiritually. In either case, her breaking free of her entrapment is necessary not only for her own salvation, but frequently for the salvation of other women and men. Her success is always costly and qualified, and sometimes she is even left amid her ongoing struggles at the end of the text.”

On the other hand, in a Philippine context, Mariana would also be in accord with what Marjorie Evasco called the *Mater Dolorosa: Woman as Martyr* category of the Filipina woman. Evasco explained that as mother, wife, lover, sister, or daughter, she is formed after the image of the perfect woman: the Virgin Mother who suffers in stillness and denies her wounds in the name of love. This silent distress or martyrdom has its own forceful supremacy because of its psychological repercussions. For in the visage of powerlessness in a society where the men make the choices for her, she affirms her power by enduring the pain and the loss.

Furthermore, it should be remarked that it would not be an accident that Deriada named his female protagonist as Mariana – derived from the ‘most powerful’ woman of history, the Virgin Mary, Mother of Jesus. When her womb was touched by perpetuity some 2,000 years ago, the Virgin Mary uttered a prediction: “All generations will call me blessed.” Among all the women who have ever lived, the mother of Jesus Christ is the most celebrated, the most venerated, the most portrayed, the most honored in myriad of ways. Even the Koran praises her chastity and faith. Among Roman Catholics, the Madonna is recognized not only as the Mother of God but also, according to modern Popes, as the Queen of the Universe, Queen of Heaven, Seat of Wisdom and even the Spouse of the Holy Spirit.

Hence, the critic can only assume that the character of Mariana is truly of that with a queen. Despite her multifarious shortcomings as a woman, which is largely due to the patriarchal society that she belongs in, she is still a woman who knows what is good for her and the family. True to it, she fights for her right to decide and her right to express her views regardless of moral considerations. As for some readers, she might be seen as a ‘cruel and immoral’ woman, the fact remains that she only is a victim of the ills of society.

Mariana prefers a better life. She despises the dog-like existence in as much as she abhors her husband’s affinity with their dog-eating neighbors. But she is living with the likes of Victor and Aling Elpidia, characters who fail to realize that the worst that can happen to them is to become human refuse—yielding to their animal nature. Though Mariana appears to be a good woman at first, she is the quintessential woman whose morals are sacrificed—falling prey to an unrelenting male ego-dictated society, one that is hostile and aloof, cruel and impersonal, unkind and stern. In the story, it can be alleged that Mariana is an outcast of a ‘smaller’ society that she belongs to.

Consequently, when Victor tells Mariana, “Behave, you woman,” he articulates a macho rhetoric that attempts or obviously impose silence or seek to silence the woman and her possibilities. But to Mariana, Victor’s macho image is not in fact masculinity, but

otherwise. She tells him he is a coward because he hardly could provide for his growing family. For her, the measure of manhood is not something between his pants, it is his being able to provide well and enough for his family. Very well, the text highlights that the woman dilemma can never be solved because the unrelenting male sensibility will perennially make ways—consciously or otherwise—to suppress it, and make it realize its own insignificance.

In the bigger picture, it is the woman who has been put on the bad light. Mariana rebels against the stifling patriarchal structure—antagonizing Victor when she resorts to aborting the second child and hurting his male ego by killing his pet dog Ramir. Mariana resorts to abortion to spite Victor and perhaps make him aware of his responsibility. Mariana also prefers to do so in order that she may not see it suffer after birth; just like their 8 month-old firstborn.

Faced with extreme poverty and her husband's incorrigible irresponsibility, Mariana further sees abortion as the inevitable solution. By wanting to kill her second child, for they cannot practically feed them well, she rather redeems him from earthly suffering and damnation. "I told you I didn't want another child. You broke that bottle but I will look for other means. I'll starve myself. I'll jump out of the window. I'll fall down the stairs," runs the litany of despair, of Mariana's exasperated existence as well defined by the male world of Victor's. This part of the narration makes clear that the nature of woman to liberate herself from the restrictions of the male structure that encloses her—or rather defines her—one that subjects her as a wife, that subjugates her as a woman (secondary or insignificant to man). Rebelling against such dismal structure affords the woman her liberty, her individuality, herself.

In Standpoint Feminism, it is essential to examine the general tyranny in a culture that devalues women's dignity. Hence, the feminist raises the case that because women's lives and roles in almost all societies are significantly different from men's; women hold a different type of knowledge. Their location as a subordinated group allows women to see and understand the world in ways that are different from and challenging to the existing male-biased conventional wisdom.

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