

# philippine studies

Ateneo de Manila University • Loyola Heights, Quezon City • 1108 Philippines

---

## **Images of Women in the Short Stories of Paz Latorena (1908–1953)**

Eva V. Kalaw

*Philippine Studies* vol. 43, no. 4 (1995): 623–649

Copyright © Ateneo de Manila University

---

Philippine Studies is published by the Ateneo de Manila University. Contents may not be copied or sent via email or other means to multiple sites and posted to a listserv without the copyright holder's written permission. Users may download and print articles for individual, noncommercial use only. However, unless prior permission has been obtained, you may not download an entire issue of a journal, or download multiple copies of articles.

Please contact the publisher for any further use of this work at [philstudies@admu.edu.ph](mailto:philstudies@admu.edu.ph).

<http://www.philippinestudies.net>  
Fri June 27 13:30:20 2008

## Images of Women in the Short Stories of Paz Latorena (1908–1953)

Eva V. Kalaw



In her highly influential pioneering book, *Images of Women in Literature*, Mary Anne Ferguson (1991, 3) writes:

Literary images do not exist in a vacuum, they are related to what history, psychology, sociology, anthropology, and other disciplines—as well as our own experience—tell us about reality. Literature both reflects and helps create our view of reality; it is through their preservation in works of art that we know what the stereotypes and archetypes have been and are. Literature conserves traditional images.

However, Ferguson proceeds to say, traditional images cannot be expected to furnish role models for modern readers. Consequently, each generation must construct its own images, those appropriate to the specific circumstances of its sociopolitical history.

The present study, “Images of Women in the Short Stories of Paz Latorena,” attempts to show which images of women were constructed, whether intentionally or unwittingly, by a Filipino woman writer living during the American Colonial Period of the Philippines. Filipino women of Latorena’s time were faced with the problem of adapting their identities as women to the new social order brought about by American colonial government.

The American Occupation effected a number of positive changes in the social conditions of Filipino women, the most visible of which occurred in education and employment. The public school system ushered in equal educational opportunities for Filipinos—male and female. Women were also encouraged to pursue higher learning that would qualify them for various professions including those which were traditionally male-oriented. Beginning in 1903, scholarships for advanced academic training in the United States were awarded to a number of Filipinas called “pensionadas” to prepare them for both

private and government service. Upon its establishment in 1908, the University of the Philippines admitted women to various courses such as medicine, pharmacy, law, etc. not previously offered to them (Angeles 1990, 17-18). Private schools for women were also set up, the most well-known being Instituto de Mujeres (1900), Centro Escolar de Señoritas (1907) and the Philippine Women's University (1910). The University of Santo Tomas which had been founded in 1611 finally opened to women in 1924 (Dy 1990, 15).

Access to higher education plus the trends brought in from abroad through mass media raised women's political consciousness. Reformist groups were organized by women for women. Concepcion Felix Rodriguez founded the *Asociacion Feminista Filipina* (Feminist Association of the Philippines) in 1905. Basically it sought prison, labor and educational reforms for women. Pura Villanueva Kalaw founded the *Asociacion Feminista Ilonga* (Association of Ilonga Feminists) in 1906, to summon the issue of women suffrage. Carmen Poblete edited the first women's magazine devoted entirely to the interests of women—social and political rights of women, education and culture of the Filipino woman, women's participation in the management of government, and others (Santos-Maranan 1987, 45-46).

In 1912, two American suffragettes, Carrie Chapman Catt and Aleta Jacobs, together with Concepcion Felix Rodriguez and other Filipinas, founded the Society for the Advancement of Women (Santos Maranan 1987, 46).

Various modern women clubs were later formed and actively joined by women such as: Philippine Association of University Women, the League of Women Voters, the National Federation of Women's Clubs. "They lobbied in Congress for the right to vote, to get themselves elected to office, to hold property in their own name, and to dispose of it freely and to receive equal pay for equal work" (Aleta et al. 1977, 16-17).

The overwhelming response of Filipino women to these events and influences resulted in winning the right of suffrage in 1937. In a nationwide plebiscite, 447,725 of 500,000 registered Filipino women voted in favor of feminine enfranchisement. On 15 September 1937, the right to vote was extended to both "male and female citizens, twenty-one years of age or over, who can read and write, unless otherwise disqualified by law" (Subido 1955, 41-42).

Certainly one influence that helped shape these changes was the writings of Filipino women of that period. As Ferguson confirms in her study:

The greatest change in literary images of women over the past . . . decades is the degree to which women writers have attempted to construct a womanly perspective and make women central to their works. In doing so, they subvert the traditional images, which were largely those of men (Ferguson 1991, 5).

Paz Latorena (1908–53), a member of the first generation of Filipino writers in English, wrote some thirty short stories during a career spanning the years 1927 and 1943. These stories found print first in campus publications, and later in national periodicals.

Not surprisingly, nearly all her stories focused on women characters. As a present-day critic has observed, "Her more notable stories chronicled the unarticulated heartaches of women" (Pineda 1992, 40). Her short stories thus present themselves as suitable materials for a study of images of women in Philippine literature.

### **Paz M. Latorena (1908–53)**

Paz M. Latorena was born on 19 January 1908 in Boac, Marinduque. She was the youngest of four children of Valentin Latorena and Florencia Manguera, well-to-do owners of a rice farm. Influenced by the Benedictine nuns, who at that time ran a school in Boac, her parents sent her to Manila to study at St. Scholastica's College where she completed her elementary education (interview with Flor Ferrer, daughter of Paz Latorena's sister Justina, University of Santo Tomas, Manila, 14 August 1990). After graduating from the South High School (now Araullo High School), she enrolled in 1926 for a Bachelor of Science in Education degree, (major in English) at the University of the Philippines (Valeros & Gruenberg 1987, 135). In her senior year, however, she transferred to the University of Santo Tomas where she graduated in 1930. She immediately proceeded with graduate studies at the same institution, completing her M.A. in 1932 and her Ph.D. in 1934 (*Alumni Directory* 1972, 24D and 29D). Her dissertation titled *Old Voices and New*, received the grade of "sobresaliente" (Universidad de Santo Tomas, Expediente Academico, Año de 1934).

All through graduate studies, Latorena worked as a faculty member at U.S.T., teaching a wide range of English subjects, from Freshman English to Shakespeare to Philosophy of Literature. She steadily rose from the rank of Instructor I to Full Professor in 1941. As

early as 1939, she joined the U.S.T. Graduate School (*General Bulletin*, 1931, 1936 and 1939).

By the time Latorena went to college (1926), English had replaced Spanish as medium of instruction, and literature in English had begun to flourish. The University of the Philippines became the acknowledged literary center of the country, and it was here Latorena's talent for creative writing was developed (Ramos and Valeros 1953, 7). Among her contemporaries on campus were Jose Garcia Villa, Arturo Rotor, Loreto Paras and Angela Manalang. An account of the almost frenetic literary activity of these days is given in Manlapaz (1993, 15-25).

Latorena's formation as a writer owes much to the influence of Mrs. Paz Marquez-Benitez, her teacher in English 101 (Short Story Writing) (Relampagos 1957, 56). Impressed by her fiction, Mrs. Benitez asked her to submit her short stories to *Herald Mid-Week Magazine*, which she was editing at the time. It was also Mrs. Benitez who suggested that she write a weekly column in the same periodical under the title "Poems in Prose." Latorena used "PL" or "Minna Lys," her pen name, to sign the column (Jardin 1958, 16). One of her articles published in the 3 July 1927 issue, "With Our Poets," featured an interview with Angela Manalang, then a student at U.P. and acclaimed as the most promising of the young writers (Manlapaz 1993, 149).

Among the other tutors who influenced Latorena were Ignacio Manlapaz, Carmelo Jamias, George Pope Shannon, Tom Inglis Moore and Harold P. Scott. Shannon and Moore were the most influential American teachers at that time.

These men were responsible for the introduction of a new tone and spirit in Philippine letters. A strong wave of liberal ideas took possession of the writers' imagination, and within a short period writers were dabbling, not only in ancient classical studies, but in modern forms of expressions, such as free verse, symbolism and expressionism (Hernandez quoted in Ramos and Valeros 1953, 8).

The *College Folio* and the *Philippine Collegian*, student publications at the U.P., encouraged artistic productivity among student-writers. With her friend Loreto Paras, Latorena who was later to become a prominent fiction writer wrote what they called "prose poems" for the *Collegian* (Jardin 1958, 24).

In 1927, Latorena and Paras became founding members of the U.P. Writers' Club, which subsequently published the *Literary Apprentice*,

later the leading college literary publication in the country (Jardin 1958, 16). Fernando Leano, reporter and editor of the *Collegian* from 1925 to 1929, recounts how the members of the U.P. Writer's Club would come together to discuss current literature. Sometimes Prof. Moore or Dean Conklin were invited to join them in discussing:

Such matters as the style of Wilbur Daniel Steele and of William Saroyan . . . also the poetry of Edna St. Vincent Millay, Robert Frost, Carl Sandburg and Amy Lowell, and the plays of Bernard Shaw, Vidal Tan, Carlos P. Romulo and each other's stories and poems (Alegre and Fernandez 1984, 124).

Latorena also became a member of the Literary Guild, the purpose of which was to help the writers publish their works in book form (Alegre and Fernandez 1984, 124). However, her real ascent in the literary world was her admission into an exclusive literary circle of national significance—the Philippine Writers Association (P.W.A.) then composed of Jose Garcia Villa, Arturo Rotor, Alfredo Litiatco, Bienvenido Santos, Mercedes Grau Sta. Maria, Clemencia Joven and Loreto Paras among many others. The members of the P.W.A., conscious of themselves as “constituting the nucleus of a great movement with national implications,” wrote ardently. Latorena doubled her writing efforts. Her stories found print not only in student publications at the U.P., but also in the country's leading magazines and journals, namely: *The Philippines Herald*, *Graphic*, *Philippines Free Press* and *Women's Home Journal* (Jardin 1958, 17). However, compared to other Filipino fictionists, her total output was small. In an interview, Latorena claimed that during her student days and immediately after her graduation, she wrote “about twenty-five stories” (Relampagos 1957, 56).

Until the present time there has been no compilation of her stories available to interested readers. In 1963, the late Dr. Alfredo Tiamson of U.S.T. and later of U.P. brought together in typescript nine short stories. The present researcher has gathered from various sources the titles of thirty stories and the names of the magazines or journals where they originally appeared. They are listed below according to the years of their publication. The sources of these titles in the list are: Laureano Jardin's M.A. thesis, “The Art of Paz M. Latorena,” (UST, 1958); “Index of Short Stories Published in Phil. Magazines, selected by Jose Garcia Villa (1926–34) and by the Literary Guild of the Philippines (1930–32),” Osmundo O. Sta. Romana,

ed., *Best Filipino Short Stories* (Wightman Printing Co., 1935), pp. 141-149, and Florentino B. Valeros and Estrellita V. Gruenberg, *Filipino Writers in English: A Biographical and Bibliographical Directory* (New Day Publishers, 1987), p. 135. Asterisks mark those stories presently available and constituting the materials for the present study. In as much as the recovery of Paz Latorena's stories is still in the process, and many of the stories found are available only in typescript, this article does not indicate the pages from where direct quotations are drawn.

## 1927

|                     |                            |
|---------------------|----------------------------|
| "Great Man's Dream" | <i>Graphic</i>             |
| "Music Teacher"     | <i>Philippines Herald</i>  |
| *"Small Key"        | <i>Philippines Herald</i>  |
| "A Christmas Tale"  | <i>Literary Apprentice</i> |

## 1928

|                    |                           |
|--------------------|---------------------------|
| "Prelude to Night" | (?)                       |
| *"Desire"          | <i>Philippines Herald</i> |
| *"The Necklace"    | <i>Graphic</i>            |

## 1929

|                   |                |
|-------------------|----------------|
| *"The Way of Man" | <i>Graphic</i> |
| *"Tides"          | <i>Graphic</i> |
| *"Sunset"         | <i>Graphic</i> |

## 1930

|             |                           |
|-------------|---------------------------|
| "If"        | <i>Graphic</i>            |
| "Temples"   | <i>Philippines Herald</i> |
| "Two Gifts" | <i>Graphic</i>            |
| "Myrrh"     | <i>Graphic</i>            |
| "Shadows"   | <i>Classmate</i>          |

## 1931

|                       |                           |
|-----------------------|---------------------------|
| *"Star"               | <i>Graphic</i>            |
| *"Happiness"          | <i>The Quill</i>          |
| "Postscript"          | <i>Cosmopolite</i>        |
| "Candles in the Wind" | <i>Philippines Herald</i> |

## 1932

|                     |                              |
|---------------------|------------------------------|
| "Shadows of a Leaf" | <i>Philippine Free Press</i> |
| *"Colored Glass"    | <i>The Quill</i>             |

1933

\*\*"Broken Wings"

*Philippine Free Press*

"Frankincense"

*Graphic*

\*\*"Came the Night"

*Woman's Home Journal*

"Plight"

*Woman's Home Journal*

1935

\*\*"As the Strength of Ten"

*The Quill*

1936

"Years and a Day"

*Tribune*

1937

\*\*"There is Still Tomorrow"

*Philippine Free Press*

1943

\*\*"Miguel Comes Home"

*Philippine Review*

19?

\*\*"Balthazar's Gift"

*Woman's Home Journal*

### The Traditional Image of Women

With the exception of one story ("Miguel Comes Home," first published in *Philippine Review*, April 1943, pp. 24-26), all fifteen short stories of Paz Latorena collected for this study tell the stories of women. More often than not, the women characters are either already married or at the point of considering marriage. It appears from these stories that Paz Latorena shared the commonly-held view of marriage as the "natural" destiny of women, the state of life to which most women are called. Put differently, Latorena's image of women in her short stories belongs largely to the traditional image of women in all literature.

In the case of Filipino literature, this traditional image was derived from the Catholic view of marriage, perpetuated through more than 300 years of Spanish Colonial rule. Although Latorena's stories contain no overt references to the Bible nor direct mention of marriage as a sacrament, it is evident that her views and values regarding marriage conform to those of the Christian faith.

These values are best presented in terms of the liturgical rites within the nuptial Mass. The rite begins with the procession to the



altar of the bride, and recently also of the groom, accompanied by their parents. The couple meet before the altar, calling to mind Genesis 2:23-25.

Then the man said, 'This at last is bone of my bone and flesh of my flesh; she shall be called Woman, because she was taken out of Man. Therefore, a man leaves his father and mother and cleaves to his wife, and they become one flesh.

The liturgy of the word includes two to three readings from Scriptures, to recall the love of God for His people, the same love which the couple are to express in their conjugal life. A reading made familiar by its frequent use in nuptial rites is St. Paul's epistle to the Ephesians. It outlines the kind of love that should bind husband and wife.

Wives should be submissive to their husbands as though to the Lord; because the husband is the head of the wife just as Christ is the head of the Church, his body, of which, he is also the savior. Husbands, love your wives, just as Christ loved the Church and gave himself up for her to make her holy. (Ephesians 5:22-23)

The ceremony proper culminates in the couple's expression of their mutual consent to the giving and accepting of each other in unconditional love for life. With joined hands, they say together before God and before those gathered with them:

Grant us, O Lord, to be one heart and one soul, from this day forward, for better, for worse, for richer, for poorer, in sickness and in health, until death do us part.

The vows are reinforced visually by external signs: the rings, the arrhae, the lighted candles, the white veil on the head of the bride and the shoulders of the groom, and the cord over the shoulders of both. After the couple are admonished to love and remain faithful to each other, they are given the solemn blessing.

The rites and readings of the nuptial Mass are meant to impress upon the couple that marriage is a sacrament, a visible sign of God's loving presence on earth, and that it involves a total and permanent union of a man and a woman in love. This view of the sacredness of marriage permeates the stories of Latorena.

#### Four Exemplars of the Ideal Wife

Among the women characters in Latorena's stories, four stand out as exemplars of the ideal Christian wife. Each will be discussed in turn, analyzing how each woman lives out her marriage vows within the circumstances of her life.

The female protagonist in "The Necklace," (first appeared in *Graphic*, 22 December 1928), is Nene, the daughter of the rich and domineering Don Jose. When she announces her secret marriage to Manuel, the foreman of their "hacienda," she wins her father's ire, causing him to withdraw his Christmas gift of a pearl necklace. To the wrathful Don Jose, Nene has totally disregarded her name and her "duty to family blood." Her marriage to a nobody is an "offense" beyond forgiveness. Nene immediately leaves home and joins her husband in "his little nipa house at the outskirts of the town." She readily adapts to her role as housewife, staying home and patiently going through the drudgery of house work.

There were times when her hands became red with rebellion against dirty shirts, blackened pots and dishes. There were times when her eyes turned dim and refused to guide her hands through the mazes of a torn undershirt or sock.

But she considers these trifles compared to the efforts of Manuel, who for his part stays in "the field from sunrise to sunset, supervising and planting, the care of coconut trees, making of copra and everything. And all that for just enough to keep him and his wife alive." Having left behind her circle of friends, she contents herself with Manuel's exclusive company: "Only the other night, the two had gone to town. These visits were far between and were made at night when there was but little chance of meeting friends." Nene's love for Manuel made her risk the loss of her father's affluence, and more than that, his love. She was forced into the position of having to choose between a life of comfort with her family and life of destitution with Manuel. But once having made her choice, she stands faithfully by her husband.

In "Balthazar's Gift" (anthologized in *Viewing the World of Letters*, vol. 1, 1957, pp. 26-27), Amparo is also forced to make a difficult choice, in her case, between two suitors: Arturo, a man she loves

with passion, and Pedro, a man she merely likes. She decides in favor of the latter, because she thinks that Pedro, a homebody, will be better able to realize her dream of a secure and stable life. Amparo's obsession with domestic security has come to be equated with owning a little house with ". . . a small garden, white dimity curtains with ruffles swaying in the early morning breeze, flower pots on the window sill, shining silver and chinaware lined along walls painted green." This obsession is explained by the fact that she had been orphaned early and had had to live in crowded dormitories in the city and in the houses of many unfriendly relatives. She marries Pedro and they move to the city where he establishes a business and buys her a "charming bungalow," just as she has dreamed her house will be. Their marriage is blessed with two sons. When later, Pedro suffers a reversal in his business, Amparo bravely resolves to "give up the house. . . sell every article of furniture" that can be spared, then transfer to an "accessoria" and rent a room or two until her husband finds a new job. When her sympathetic aunt, in whose house they spend the Christmas holidays, expresses dismay over the prospect, Amparo simply says, "Pedro will be there and the children . . . you see now I know that home is the place, any place where love is—wherever Pedro and my two boys are."

Ester in "There is Still Tomorrow" (first published in *Free Press*, 11 December 1939), faces a similar predicament, but under worse circumstances. Her husband Manuel has not only lost his job, but his self-esteem as well. Unable to cope with his situation, he alienates himself from his wife.

Gradually, as the days of his unemployment had lengthened into weeks and the weeks into months, he had built a wall of reserve about himself, a wall which she had not succeeded in breaking down completely, not even in those shining moments when with passionate tenderness they have sought the reality within realities.

The estrangement pains Ester, but the greater pain comes on Christmas Eve, when she coldly receives the news that after four and one half years of marriage, she is with child. Although hurt and grieved, she tries to be collected. She confronts the situation bravely and deals with Manuel patiently until he, himself, breaks the wall that has separated them.

Of the four women characters, it is Ester whose character is most fully drawn by Latorena, who appears to present her as Love

personified. So she and her husband will survive the period of his unemployment, she takes the job of a saleslady in a cloth shop. She suffers physical exhaustion and "blistering pain in her feet" from "standing all day long, measuring and wrapping yards and yards of cloth . . ." The greater sacrifice, however, is self-forgetfulness in helping Manuel out of his personal difficulty. It demands of her forbearance, humility, compassion and love that transcends all hurt and self-interest. She tries to maintain a pleasant disposition despite their gloomy predicament. On Christmas eve, in spite of limited funds, she prepares a special repast, and affirms her blessings. She says, "I have many things to be happy about—life, a good husband, also a child." By including Manuel among her blessings, she affirms her faith in him, thus helping him preserve his faith in himself. She begs Manuel, "Let us be happy . . . this is Christmas."

Ester's love for Manuel enables her to understand him deeply. She intuitively grasps the cause of Manuel's change without his having to explain it. She knows that forced idleness is a blow to a man who is supposed to be the provider in the marital partnership. She desperately wants to "look into his mind . . . look into his heart and find out what he is feeling . . ." but she respects his silence, and she, too, keeps quiet; like the Virgin Mary, she simply ponders things in her heart ("But Mary kept all these things, pondering them in her heart" Lk. 2:19). She is careful about offending his sensibilities at a delicate time. For example, she discards the plan to buy him a Christmas gift of a necktie, because she does not want him to be humiliated at his having only "empty hands."

Ester loves courageously. Even if several of her attempts to reach her husband do not succeed, she persists. She also does not allow hurt or anguish to conquer her. Calmly but firmly, she expresses her position on Manuel's unwelcoming attitude to the child in her womb. When Manuel, his eyes "suddenly blank spaces" and his mouth "drawn into a straight line," tells her, "This is hardly a convenient time to have a child," she answers him, "But a child is not a matter of convenience." And she leaves other things unsaid. She understands what Manuel is going through, but she does not yield to what she thinks is unreasonable. As she reflects she makes a resolve, "She knew that while she loved she could never be wholly invulnerable. But surely she could do something about being splintered every time a hundred ways by little things. . . ." Ester's courageous love wins at the end—the intimate bond between her and Manuel is ultimately

restored. Ester comes to her full measure as a woman in her capacity to love and give life to her husband and her child.

The female protagonist of "As the Strength of Ten" (first published in *The Quill*, 1935, pp. 2-9) is Elena, the wife of Fabian and mother of Sixto, an eight-year-old boy. She had first met Fabian, a sailor, when he contracted pneumonia at sea, and his friends brought him ashore for the barrio people to take care of. "That was how he had come to know Elena's soft hands, strong and inevitable because of their tenderness." When they got married, he decided to forego the sea.

Somehow it had not been hard to give up the sea—that was her earnest desire—in order to keep those soft and tender hands within his own, to protect them with his own rough and calloused ones.

Fabian earns a meager income from plying passengers and baggage in his banca, to and from the boats at a port in Marinduque. To augment his income, Elena tends a little store which she has inherited from an aunt. While she helps in providing for the economic needs of her family, she attends to her domestic duties. When the story opens, it is late morning and Fabian has just awakened. Elena has left for the capital to get goods to replenish the store supplies. He finds his breakfast ready on the table in the kitchen, "a plate of fried rice, several dried fish and a big cup of tepid coffee."

A considerate wife, she does not wake Fabian up to accompany her to town, because he has stayed up the night before to prop the house with bamboo and ropes as there have been signs of coming bad weather.

When the sea beckons to Fabian once again, and he contemplates sailing on the *Nuestra Señora del Carmen*, Elena comes to his mind. He knows, "She would understand. She had not yet failed him in any situation."

Elena and Fabian jointly share the responsibilities involved in building a vital home life. Their union is an ideal partnership characterized by mutual love, concern, respect and support.

As the analyses of these four women characters have shown, Latorena seems to affirm that it is in the total giving of herself in marriage that a woman finds fulfillment.

What is it that makes a woman give up her own home and family, and sacrifice her dreams and personal comfort to follow a man? While virtue is often its own reward, the three women characters enjoy more than that. They are gratified by the love of their husbands and children.

When Nene endures "privation, poverty and hard work," the consequences of marrying a poor man, she does so willingly because "her husband's love made up for everything." She is well-aware of his "desperate struggle to provide her a decent living," and does not demand more than what he can give her. She holds no regret over the material lack in their lives, and when once Manuel articulates his wish to give her a pearl necklace similar to what she would have received had she not married him, she is quick to respond as if to put the issue aside:

But Manuel, I do not like necklaces. Much less pearls. For they say that pearls are the tears of the sea and therefore bring tears and unhappiness. And I am so happy now.

Her ability to rise above self and matter makes her all the more admirable to Manuel. A tenderness comes over him.

Into the man's eyes there came a look of adoration as if he were gazing at the face of the Virgin of *Biglang Awa* in the little church on the hill. 'Nene, you are good,' he breathed.

The most dramatic proof of Manuel's proclaimed love for her is his theft of a necklace. The theft, of course, is a foolish act, but one, obviously, meant as a gesture of love on his part.

Although Amparo's and Ester's husbands do not make any such extravagant declaration of their love, it is just as clear that they cherish their wives. Pedro has always loved Amparo with a quiet and steady affection, and at all times, has always been concerned about her welfare. His dedication can be attested by the "deep hues of worry" on his face during their days of adversity. Manuel, too, suffers from anxiety when he fails to meet his economic responsibility as husband. And even if he is burdened by his own personal limitation, he does not lose his tenderness and affection for his wife. During the months that Ester has been working, many times when she comes home from work, she finds Manuel watching for her, "his head thrust between two anemic-looking potted plants," at the window of their small apartment. The fact that he listens to and does not close himself off to what Ester does and tells him is a sign that he appreciates his wife.

The case of Fabian and Elena illustrates how appreciation of a wife's devotion proves to be the anchor of a husband's life. After

eight-and-one-half years of settled life on land, Fabian is tempted to return to "far off places and new people." But just as he is about to succumb to its call, their son accidentally hurts himself with a "bolo." As Fabian holds his son's little bleeding hand, something comes over him. "It was small but it was strong and as inexorable in its helplessness as Elena's hands had once been in their tenderness." The conclusion of the story dramatizes his choice. "Fabian loosened his grip and took his son into his arms, but his eyes followed the vessel as it sailed into the distant horizon." Though his eyes follow the ship, Fabian is clear-sighted enough to know that home is where the heart is, where his loyal wife and loved son are.

In the stories discussed, the husband and the wife, imbued with high ideals of marriage, are shown to jointly work on keeping and strengthening the marital union. The men genuinely love and care for their wives who, in turn, willingly submit themselves to their husbands. The shared ideal, does not only bring them joy, but also enables them to survive the difficulties of marriage.

#### **Marriages in Crisis: Love as a Key to Happy Marriages**

What happens when a woman, already married, discovers that her husband is unwilling or unable to put in his share as a partner in marriage? What options does a woman have, within marriage? Answers may be found in the two stories of Latorena that feature marriages in crisis.

In "Came the Night" (first published in *Woman's Home Journal*, January 1933), Conchita is devastated by an unresolved marital conflict. The problem is that Tristan, her husband, is so engrossed in his profession as a doctor in the city that he neglects his wife. Utterly disillusioned, Conchita escapes and seeks refuge in her aunt's home in Marinduque. The aunt, an unmarried woman of middle-age, loves her niece and feels sympathy for her, but she soon realizes what Conchita will not admit to herself: that it is she who is partly to blame for her husband's ambition, having encouraged it at the very start of their courtship.

Some two months before their wedding, Tristan had followed Conchita to Marinduque on a visit to the aunt. Instead of simply enjoying his presence and company, she nagged him to return to work. "But you must return to the city by the next boat . . . Because your patients are waiting for you." After the wedding, she willingly foregoes their honeymoon, writing a letter to her aunt that "Tristan

has so many patients to attend to." Her ambition for her husband led to his "meteoric rise" in his career. In the first five years of their marriage, Tristan ascended from the ranks of "an obscure city doctor to the assistant directorship of a hospital and the lecturer's chair of a university." But in the process Conchita also loses him because, in her own words, ". . . he is so busy that he spends all his days and most of his nights at the hospital. . . . Successful doctors are apt to forget they have homes . . . " Seeing Conchita shattered by her husband's neglect, the aunt—who is the narrator of the story—experiences pity for her niece "who had sacrificed love at the altar of success," and was "now confronted with the monster of her own making."

Conchita apparently believed that it was her duty as wife to be self-sacrificing. Thus, she repeatedly put herself and her needs aside for the sake of her husband's ambition. But the marriage fails just the same. Why? Because in her obsession with her husband's professional success, she has forgotten that she and Tristan have marital goals to achieve together. Unlike the wives in the other stories, her sacrifices have not been directed at the success of the marriage, but merely to her husband's professional advancement. To make matters worse, when the marriage shows signs of failure, instead of confronting the problem, she runs away from it. While the aunt does not say so explicitly, it appears that she is content with her "drab existence" as a spinster, preferring that to the turmoil of a failed marriage. Set as the foil to the character of Conchita is the narrator-aunt, who appears to be Latorena's alter-ego. The contrast between them appears most clearly at the opening and at the concluding scene of the story. (The story of Conchita's failed marriage is told as a flashback in the mind of the aunt). The aunt potters in her cherished garden, delighting in the "witchery of May," while Conchita has locked herself up in her room, nursing her hurt and oblivious to the beauty of the world outside.

The story is left open-ended. Will Tristan come for her? Will the couple tearfully reconcile and return home together? Tristan described by the aunt at the beginning as "the young man very much in love" may not have lost entirely his affection for his wife even if he has been absorbed by his career. On her part, Conchita has not run away with another man, but has merely run away to a provincial retreat. Love can yet save them both. The question is: do they love each other enough?

Choleng in "The Small Key" (first published in *Philippines Herald*, 1927), could have been perfectly happy. She is the second wife of



Indo Buhay, "a prosperous farmer." Indo is an industrious man and a loving husband — tender, gentle and attentive to Choleng. On the morning that Choleng does not feel well, he is quick to perceive there is something wrong with her. Before he leaves for work, he puts "an arm around her shoulders and peers into her shadowed face." He tells her, "You look pale and tired . . . lie down and try to sleep when I am gone." Her condition worries him but he assures her, "I shall pass by Tia Maria's house and tell her to come. I may not return before dark." When he comes back and finds Choleng sick with fever, he braves the night to get a doctor and stays up the whole night to watch her. Choleng, too, is affectionate toward and concerned about him. She prepares his food, washes, irons and darns his clothes and keeps the house for him. She regards him with tender admiration. As he leaves for the field at one time, ". . . her eyes followed her husband down the road, noting the fine set of his head and shoulders, the ease of his stride." To all appearances, their relationship is ideal.

But Choleng is not completely happy. She feels that she does not have Pedro whole. He still clings to the memories of his first wife who is dead. In their house, she keeps her clothes in an old, small trunk. The trunk

held the things she had come to hate with an unreasoning violence, the things that were causing her so much unnecessary anguish and pain, and threatened to destroy all that was most beautiful between her and her husband.

One day, while Pedro is away in the field, Choleng finally gives in to an overwhelming impulse—she burns the clothes. She must have felt that it was the only way to cut the still remaining bond between Pedro and his wife, and her only way to assert that she is his wife now. The deed makes her sick with fever and leaves her with a "gnawing fear" in her heart. She has risked not only her husband's displeasure, but possibly her own safety. When Pedro discovers the deed the next morning, he cannot understand why Choleng did it—"She could not have been that . . . that foolish." In spite of the "smoldering resentment" in his heart, he tries not to be angry with her because he supposes that she must have had her own reason for having done it. He even anticipates her claim that she had done it because "she loved him." For his part, Pedro seems prepared to "listen and eventually forgive her for she was young and he loved her." Although he knows that the incident would always remain a

shadow in their lives," his willingness to make allowances for the rashness of his young wife makes the incident an opportunity for mutual growth of husband and wife. It can be an eye-opener for both—Pedro may realize from it that he could have been more considerate of Choleng's feelings. Choleng could learn to be more tolerant of Pedro's lingering but harmless attachment to his dead wife.

In both these stories of marriage in crises, Latorena appears to prescribe love as the solution to the couple's problems. The kind of love she prescribes is no less than that described by St. Paul:

Love is patient and kind; love is not jealous, or conceited or proud; love is not ill-mannered, or selfish, or irritable; love does not keep a record of wrongs; love is not happy with evil, but is happy with the truth. Love never gives up: its faith, hope and patience never fail. (Corinthians 13:1-13)

In both stories the women are shown to have been wanting in this kind of love: Conchita, because of her ambition and Choleng, because of her jealousy and youth. Though the husbands in both stories have their share of blame, it appears that it is the wives who precipitate the crises in their respective marriages by their immaturity. Though both stories are presented as open ended, it is the marriage of Choleng and Indo that offers more hope for reconciliation and eventual happiness because the two are shown to have genuine love sufficient to weather the crisis in their marriage.

### **The Modern Image: Women Without Men**

In many of the stories of Paz Latorena the dominant image of woman is that of a married woman who, by fidelity to her vows, triumphs over the trials and tribulations of married life. At the same time, Latorena's fiction also includes portrayals of women who do not follow this model, those who choose options other than marriage.

The figure of the unmarried woman is of course not new in literature. In traditional literature, however, such women are shown in either of two roles: (1) those who sacrifice love and marriage in favor of a higher calling, usually a religious vocation, or (2) those who are faced by circumstances, usually not of their own making, e.g., poverty, illness, lack of opportunity, rejection by a lover, to remain unmarried, in time becoming "old maids." The first are usually presented as objects of admiration because of the nobility of their

calling, the second are more often than not presented as objects of pity or ridicule.

With one exception, the unmarried women in Latorena's fiction do not fit either of these stereotypes. Instead they are portrayed as strong willed women who deliberately *choose*—and this is the key word here—to forego marriage for one reason or other. The exception is Carmen Lorenzo, the protagonist of "Broken Wings." As an unusually pretty and vivacious twenty-year-old, Carmen had met at summer school in the state university Jose Garcia, a young professor of English, who had just arrived from the States. Her father's sudden death, however, proved a detriment to the development of their relationship. The eldest of the children, Carmen was pressured by her mother to remain in the province to take over the farm and to help care for the younger children. Ten years later, chance occasions a meeting between Carmen and Jose, who is on a visit in the province with his wife. At story's end, as Carmen bids the couple goodbye, she cries for a "vanished youth that could have been so beautiful." Though her hands are unsteady, she "resolutely" closes the gate. This is the only instance when an unmarried female protagonist in Latorena's fiction is shown to regret an earlier decision to abandon love in favor of duty ("Broken Wings," first published in *Philippines Free Press*, 25 February 1933, pp. 12-13, 46).

The three female characters discussed now are unmarried, not for want of opportunity; in fact, they are all romantically involved with men. Also, as the analyses will show, all three women have the desire to marry and assume the traditional role of wife. Why then do they make the deliberate choice to remain unmarried?

### **Right Women But Wrong Men**

Two stories of Paz Latorena revolve around women who aspire to become wives but who end up not marrying, for failure to find the right men.

The unnamed female protagonist in "Desire" (first published in *Philippines Herald*, 1928), has the misfortune of having a homely face and a sexy body, the latter predictably arousing lust in men.

She was homely. A very broad forehead gave her face an unpleasant, masculine look. Her eyes, which were small, slanted at the corners and made many of her acquaintances wonder if perchance she had a few drops of celestial blood in her veins. Her nose was broad and flat, and

its nostrils were always dilated, as if breathing were an effort. Her mouth, with its thick lips, was a long straight gash across her face made angular by her unusually big jaws.

But Nature, as if ashamed of her meanness in fashioning the face, moulded a body of unusual beauty. From her neck to her small feet, she was perfect. Her bust was full, and her breast rose up like twin roses in full bloom. Her waist was slim as a young girl's. Her hips seemed to have stolen the curve of the crescent moon. Her arms were shapely, ending in small hands with fine tapering fingers that were the envy of her friends. Her legs with their trim ankles reminded one of those lifeless things seen in shop windows displaying the latest silk stockings.

Though she yearns to be loved like "other women were loved . . . for themselves," she is dismayed over and over again by her experiences with men who persist in seeing her only as an object of sexual desire.

She was disgusted. And hurt. For men told other women that they loved them looking into their eyes to the souls beneath, their voices low and soft, their hands quivering with the weight of their tenderness. But men told her that they loved her body with eyes that made her feel as if she were naked, stripped bare for their sinful eyes to gaze upon. They told her that with voices made thick by desire, touched her with hands afire, that seared her flesh, filling her with loathing.

In a feeble attempt to hide her body from male concupiscence she habitually dresses herself in shapeless clothes that would hide her figure. When she has almost given up finding the man who can offer her a "purer . . . cleaner" kind of love, she meets "a man with white blood in his veins." A Caucasian "who believed in the inferiority of colored races," he is, nevertheless, fascinated by the "light airy sketches" written by the female protagonist. He writes her a brief note of appreciation and this begins a correspondence between the two. In time, he asks to meet her personally and expresses surprise at finding her "different from the other women of her race," in that she appears not to care much about conventions, having agreed to go out with him unchaperoned. He tells her that he finds her interesting, thus encouraging her to hope that unlike other men, he likes her for herself. She must have thought that being a foreigner, he would find her native Filipina looks exotic enough to be attractive. For this reason, she dares to unearth from her trunk and wear again

"one of those flimsy, shapely things that had lain their [sic] unused for many years." Her transformation takes him by surprise. And instead of telling her that "he [had] learned not to like her but to love her for herself," he confesses, with an "unbeautiful light" in his eyes and a voice "thick with desire," that he loves her body. Her response is an "involuntary cry of protest, of pain, of disillusion." When he apologizes, her response is cynical: "For what? . . . You have just been yourself . . . like other men." The conclusion of the story suggests the end of her relationship with him, for she would rather not have anything to do with a man who simply reduces her to a mere object of carnal desire.

The woman in the story puts a premium on love. She can only appreciate a man who accepts her in her wholeness, and cares for her entire being. Obviously, she recognizes that a man and a woman cannot have a deep and lasting relationship if basically there is no genuine love between them. A relationship as serious as marriage cannot thrive on mere passion and lust. Unable to find a man with whom she can share these values, she chooses not to be involved with any man, preferring to endure the consequences of her choice.

The similarly unnamed woman in "Sunset" (first published in *Graphic*, 1929), is a maidservant who, like most women, wants to be the wife of the man she loves. In fact, she is already the common-law wife of a cobbler who gives poverty as the reason for postponing marriage. He tells her to wait because, ". . . marriage costs money. The license . . . other fees . . ." Naively believing that it is his poverty that keeps them from legal marriage, she secretly arranges with her former mistress for her hard-earned money to be given to him in the guise of a wedding gift so he can marry her. The scheme is meant to save his self-esteem, because she wants him to think that it is he, not she, who is paying for the license. The well-intentioned scheme backfires when the cobbler fails to inform her of the money. From this incident she discovers the truth: that he has merely been using his poverty as an excuse not to marry her. She sees clearly that he does not really love her. Though she refrains from confronting him with the truth, she decides to leave him.

Unlike the woman in "Desire," the maidservant in this story gives herself totally to the cobbler prior to marriage, because she believes that the love between them is mutual. But she still wants marriage—something binding and lasting. Having discovered the cobbler's deception, however, she realizes that marriage cannot be an option

for them. The woman is not blinded by her love. She is quick to see that there is no longer any point in keeping her relationship with him, so she does not hesitate to leave him.

In the two stories, both women yearn for marriage because they see it as an overt form of a commitment to a long-lasting relationship. But when they do not find mates prepared for such a commitment, they are willing to give them up. They are reasonable women who deal with their hearts and with their heads. Although they want to be married, they do not insist on marriage at the cost of their self-esteem. They can also discern love from manipulation and out of self-respect, they do not allow men to victimize or use them.

Being sure of what they want and where to go, they are not afraid to stand on their own. When the woman in "Desire" distances herself from lustful men, she at the same time creates a place for herself where her ideas and warmth can flourish: she turns to writing "little lyrics" and "little sketches," some of which even qualify for publication in the papers. Similarly, the woman in "Sunset" knows what to do when her relationship with the cobbler fails: she returns to the house of her former mistress, prepared once again to earn her own living. While these women long for the happiness in marriage, they refuse to simply anchor their life's fulfillment in undeserving men.

From the stories of these women, it can be inferred that while Latorena believes that most women are called to marriage, she also insists that a woman must use reason in discerning whether to marry or not to marry. A woman's decision to marry must be made with intelligence, prudence and wisdom. Although marriage promises fulfillment for a woman, it should not be taken as the only option. In these and other stories, another option emerges: the legitimate—and therefore socially accepted—vocation of a single woman living in the world, earning her own living and living her own independent life. This option can be said to be a modern image of women in that it is made viable by such features of modern life as access to education and professional training.

While it is true that the protagonist in "Sunset" is merely a maid-servant, she is nevertheless shown to be self-supporting. It is in fact this economic self-sufficiency that gives her the freedom to walk away from an unfulfilling relationship. And while the protagonist of "Desire" is not identified in terms of her livelihood, it is nevertheless clear that she is an educated woman whose literary works are accepted for publication in metropolitan newspapers and magazines.

**The Woman Artist**

The figure of the single woman/artist, briefly sketched as the protagonist in "Desire" is more fully drawn in the character of Conchita Rosado in the story "Happiness" (first published in *The Quill*, 1931). Unlike the former who is an amateur dabbling in writing as a way of expressing her longings and frustrations, Conchita is an award-winning artist. In her youth, Conchita had to choose between career and marriage. At eighteen, she had discovered her artistic talent.

For that day she had awakened to the realization of the talent in her brain and the power in her soul together with a fine gift of portraiture which hitherto she had used only in desultory sketching.

As a consequence of this discovery, she decides to give up both love and marriage. "With her gift in her knapsack, she had turned from the road she might have taken leaving the man who pinned his life's happiness on her at the turning." Now, a famous artist at the age of thirty and at the height of her glory, she is beset by doubts if she had made the right choice. These doubts are occasioned by an awarding ceremony where she receives a gold medal for her painting "Eighteen," adjudged the best picture of the year. As she listens to the critic's words of praise, she wears an "uncertain smile."

After the ceremony, she joins Federico, the man she could have married, and his wife Eloisa and their young son Pepito. When Pepito breaks away from her embrace to join his mother who has gone to the hall for another glimpse of the painting, she teases him: "Do you not love your Tita anymore?" The boy replies, "Yes, but I love mama better." When she hears this, Federico sees "a little of the sunshine go out of her eyes."

Later when she is alone with Federico and he asks her if she is happy, she merely answers, "I wonder," saying so "with an unconscious sigh." When Federico remarks, "I do not wonder you preferred career to marriage. Marriage would not have brought this . . . this glory that is yours now," she is inclined to think he has spoken with sarcasm though she knows him too well to really believe this of him.

After the dinner party given by the couple to celebrate her success, she finds herself alone, facing her prize-winning portrait in her darkly-lit studio. She is weary.

Somehow, she has lost the fine bravery that once had scorned the lesser things of life, that has enabled her to tell the man she had loved that she was giving him up for her career.

Earlier in the story, little Pepito has amused the spectators at the awarding ceremony by asking aloud if the medal being awarded to Conchita was made of real gold or whether it would also turn black as his own medal had. The last image of Conchita in the story is of her slowly removing the medal from her breast. Though she has found fame, she wonders if it is happiness as well. Was her choice "the braver if not the wiser course?"

The conclusion of the story dramatizes the predicament faced by modern Filipino women who opt to forego the traditional roles of wife and mother in favor of some other calling, even that of an artist. She is bound to be beset, at least occasionally, by the doubt of whether her choice was the right one.

Though the story appears to be open-ended, it at the same time betrays a bias in favor of marriage as the ultimately wiser choice. This bias is brought out by the sharp contrast Latorena makes between the two female characters. Although sketchily drawn, the character of Eloisa provides a sharp contrast to Conchita. The "lovely and adoring mother of Pepito," she is a picture of love, joy and security. Her son displays a close attachment to her when he leaves Conchita to go with her to the hall where the paintings are exhibited. The reader is told that she is the cause of the "quiet peace that comes only with love," now etched on Federico's face. A quiet and warm affection bind her and Federico. This is suggested in this line—"The wife looked at her husband and smiled into his eyes which suddenly became very tender as he turned them on her." While she knows of her husband and Conchita's past relation, she is very certain of her husband's love, ". . . although once upon a time Chita had been in his heart, she knew that now it held nobody but herself and her boy."

By juxtaposing these two women characters, with Eloisa presented as the more favored one since she is presented in a brighter and happier light, Latorena makes explicit her bias that it is as a loving wife and mother that a woman best finds fulfillment.

### **The Old Maiden Aunt**

This bias is further confirmed by two stories featuring a character closely resembling the traditional image of the "old maiden aunt." In both stories, the narrator is an unmarried woman of some years who plays the role of confidante to the principal female character. As she narrates the love stories of the young women, she offers her reflections on the wisdom of her own choice of life as a single woman.



In "Came the Night," the narrator-aunt resides in Marinduque which she describes as "the little world that was green the whole year round where I had buried myself." She is extremely fond of her niece Conchita, her favorite, who "has only to look at me through those incredibly long lashes of hers and I am clay in her hands." This is so because Conchita is the "only one among the young members of her family who has been named after her spinster-aunt," and she stands for "all I have missed in life—youth, color, beauty, laughter and song." The aunt has followed through all of Conchita's romance and tragic marriage to Tristan whom she, an "incurable romantic," liked immediately on first meeting.

There was something disarming in his crooked smile, in his dark hair that curled slightly in spite of his efforts to keep it straight. And his eyes were beautiful—eyes that seemed to be visions in a crystal globe, or in a sunset, the misty moonlight, or in the living vistas of an open fire, so unusual in a doctor to whom life is a matter of flesh and blood and bones.

Tristan, in his "breathless youth," had made her once regret her own "drab existence."

She is sorry for the way things have turned out for Conchita who goes to her for comfort. Her sad plight ruffles "the smooth waters of my otherwise placid existence," but seemingly because of Conchita's experience, the aunt finds relief from her vapid life and comes to appreciate the fact that single life at least frees a woman from the inevitable encumbrances of marriage.

The narrator-aunt in "Balthazar's Gift" also lives by herself, out of the city. She is a doting aunt to Amparo, who with her family, has agreed to spend Christmas week in her home. During their stay with her, the aunt recalls the past events in Amparo's life and the difficult choice she once had to make to insure a secure future.

There were quiet, long days and restless nights when Amparo sobbed her grief on my shoulders and fell asleep in my arms as she used to as a child. Tight-lipped and dry-eyed, she told me about three months later that she had promised to marry Pedro.

Years later, the aunt sees clearly that Amparo "had chosen the wiser though less glamorous course." And when Pedro loses his business and the family goes through a crisis, she offers to accommodate Amparo and her children in her home temporarily. Amparo,

however, refuses the offer, opting to be where Pedro and her two boys are. Though she regrets the ill-fortune that struck her niece and her family, she is glad that Amparo "finally sees things as they are, their proper values."

Unlike the first three stories, the last two stories discussed in this chapter do not clearly say why the two narrator-aunts have remained unmarried. But like the other unmarried women characters, they are shown to be independent and secure, comfortably and peacefully living in their own houses. Regret and loneliness, which occasionally surface in single life, are experienced by the aunt-narrator in "Came the Night." But she comes to terms with them and manages to enjoy life in her own way. It is also evident in the stories that while both of them are not biological mothers they can play the role of surrogate mothers, to their nieces. Thus the image of the "old maiden aunt" here departs from the traditional stereotype of the queer, quarrelsome and wasted old maid. While Latorena maintains her view that it is still marriage that best fulfills a woman, she does not present single life as altogether unattractive.

## Conclusion

A survey of the stories of Latorena allows the generalization that the writer's views regarding marriage are traditional and conservative, deriving from a Catholic view of marriage as a sacrament. As a state of life, marriage is shown as a permanent and exclusive relationship requiring commitment from both husband and wife. But as no partnership is ever exactly equal in the efforts put in by the two parties, Latorena's fiction shows that it is the wife, who presumably owing to her biological role as life-giver, is expected to be the principal nurturer. More often than not, this means having to sacrifice her own needs and wants to those of her husband and children.

This traditional view of woman's role in the family is upheld in many of the stories of Latorena. However, she leaves space in her fiction for presenting nontraditional images which reflect the nontraditional roles opening up for Filipino women during the early decades of the century.

But Latorena also deviates from the traditional image of women in her fiction when she includes the portrayal of a few unmarried characters, who do not conform to the stereotypical images of single women. Although these women are romantically involved and are

inclined to marry, they finally choose to remain single for certain reasons. The women see marriage as a serious commitment and they use reason to discern whether to marry or not to marry. Living alone, they are independent and economically sufficient. Latorena also shows that even a nonbiological mother can play the role of a biological mother well. In these women, Latorena, who herself remained unmarried, offers an option other than marriage—the vocation of the single woman living her own independent life and earning her own living. This option is a modern image of woman brought about by her access to education and professions earlier reserved for men.

In brief while Latorena's fiction presents mostly the traditional image of women, she has a few stories in which she portrays women taking options other than marriage. This option makes visible a modern image of women.

This may be explained by the historical-sociocultural period in which the author lived. She was born in 1908, just ten years after Spain ceded the Philippines to America. She lived through the American Occupation during which time education was made available to both men and women. She was privileged to acquire a complete education. She went to two prominent universities—the University of the Philippines and the University of Santo Tomas. Her education did not only make it possible for her to acquire a new language that was to be her tool in her writing, but it also allowed her to acquire liberal ideas current during her period. When she joined the University of Santo Tomas, her Catholic faith was deepened by her close contacts with the Spanish Dominican Fathers. Altogether, these influenced her way of shaping her women characters.

### References

- Alegre, Edilberto and Doreen G. Fernandez. 1984. *The writer and his milieu*. Manila: De La Salle University Press.
- Aleta, Isabel Roxas, Teresita R. Silva and Christine Eleazar. 1977. *A profile of Filipino women: Their status and role*. Manila: Philippine Business Social Progress.
- Alumni directory, graduate listing 1611-1971*. 1972. Manila: U.S.T. Alumni Association Inc.
- Angeles, Leonora C. 1990. Women's roles and status in the Philippines, a historical perspective. *Women's springbook: Readings on women and society*. Quezon City: Fresan Press.

- Dy, Melinda. 1990. Poetry in English by Filipino women poets 1905–1950, a descriptive study. Unpublished M.A. thesis, Ateneo de Manila University.
- Ferguson, Mary Anne. 1991. *Images of women in literature*. 5th ed. New Jersey: Houghton Mifflin Co.
- General bulletin of the University of Santo Tomas (royal and pontifical) and announcement from 1930 to 1941*. 1931, 1936 and 1939. Manila: U.S.T. Press.
- Jardin, Laureano. 1958. The art of Paz Latorena. An unpublished M.A. thesis, University of Santo Tomas.
- Manlapaz, Edna Z. 1993. *Angela Manalang Gloria: A literary biography*. Quezon City: Ateneo de Manila University Press.
- Pineda, Rosalinda. 1992. Tracing a hidden tapestry. *Women reading . . . Feminist perspectives on Philippine literary texts*, ed. Thelma Kintanar. Quezon City: U.P. Press.
- Ramos, Maximo and Florentino Valeros. 1953. *Philippine harvest an anthology of Philippine writing in English*. Manila: E.F. David and Sons Publications.
- Relampagos, Esperanza L. 1957. The contributions of English writing Filipino women authors to modern Philippine literature. Unpublished M.A. thesis, University of San Carlos.
- Santos, Aida F. 1987. Do women really hold up half the sky? Notes on the women's movement in the Philippines. *Essays on women*, ed. Sr. Mary John Mananzan, O.S.B. Manila: Institute of Women's Studies.
- Subido, Trinidad Tarrosa. 1955. *The feminist movement in the Philippines 1905–1955*. Manila: Federation of Women's Club.