A COMPARATIVE ANALYSIS OF THE WOMEN ARCHETYPES IN THE PHILIPPINE PRE-COLONIAL AND COLONIAL PERIODS

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Abstract - This study analyzes the female characters from the selected pieces in Philippine Literature through the viewpoint of Archetypal lens. Primarily, it attempts to discover the image of women stereotypes during the pre-colonial and colonial rules, to compare the life of women in these two periods, and to investigate if which type of archetypal women made more advances or benefits to the society. Guided with these objectives, the qualitative research design incorporating a content analysis approach is used. Findings reveal that women during the pre-colonial period are archetypically classified as the Amazon/ Adventure/ Heroine/ Crusader, Inquisitive Nursing Princess, Lover/Seductress, Rulers/ Boss and Nurturers. On the other hand, colonial period depicts women as Damsel in Distress, Innocent, Unfaithful Wife/Woman, Terrible Mother and Victim/Wounded. Moreover, it is evident from the surveyed literature that women in pre-colonial time are given much value compared to the women in the colonial time. Women in the pre-colonial period enjoy more joyous fate compared to the women in the colonial period that are often confronted by seemingly difficult adversities and usually fall into tragic ends.

Keywords - Women in literature, Philippine literature, archetypal, pre-colonial period, colonial period

I. INTRODUCTION

Contrary to popular belief, Philippine society is not always patriarchal. There was a time when women were treated equally as men. Before the coming of the Spaniards, women were already entitled to inherit and own a family property, engage in trade, and work according to her favorable occupation. They could also exercise their right to name their child before anyone else and could divorce their husband (Pre-colonial-women…, 2008). However, the situation changed a lot with the influx of the Spanish colonizers who were somehow shocked by the freedom women had. With the colonization, the role of women started to become different. Men were breadwinners and women were homemakers (Perez, 2015).

At present, the early law already recognizes women's rights with the same privilege equally as men have. They played key roles both inside and outside (Pre-colonial-women…, 2008). Indeed, women are enjoying greater freedom than their counterparts in other Asian countries, but ironically, women are still suffering violence and different mistreatments.

To alleviate this problem, Perez (2013) suggests giving a look into the past when women enjoyed the opportunity to show that they were able to work, be leaders, support a family and take responsibilities just as men do. He stresses that by doing so, it may build a society that recognizes the capacities of both sexes. The vast literature discussing this topic also implies that a society that exhibits equal standing for men and women offers a more progressive life.

To look into the past, there is a need to analyze Philippine literature. Literature is the key because it links us to the past. It also enables us to take a peek at past events and viewpoints of people before. Machaba (2011) posits that literature mirrors and interprets the experience from the point of view of those who write about it. Similarly, Brown (functionalism…n.d.) proposed that orature is an aid to the understanding of social organization, cultural thought and creative activity. The art is seen to have clear social purpose and is intended to record, preserve and disseminate the social norms for the contentment and continued survival of the social system (functionalism…n.d).

It is in these contexts that the researcher is encouraged to study Philippine literature,identifies and compares the societal status of women archetypes in pre-colonial and colonial periods, and to investigate at which time women had a more blissful life and made significant contribution to the society.

II. THEORETICAL BACKGROUND

This study is seen through the Archetypal theory of Northrope Frye (1991) as cited by Jahangiri (2012) and Carl Jung cited in the work of Guerin et al. (1992). For them, the narrative and imagery patterns can be traced to myths and to those human rituals, in the form of harvest, songs, sacrifices, folk customs, etc., handed down from time immemorial. These rituals are themselves responses to or attempts to render intelligible natural cycles such as the solar cycle of the day, the seasonal cycle of the year and the organic cycle of human life. Such rituals represent an effort on the part of humans to humanize natural phenomena. In other words, Archetypal theory tries to make sense out of the events in the physical over which humans in fact have little control and which are inherently unintelligible. As such, rituals are deliberate expressions of the will to synchronize human and natural energies. The term archetypecan be applied to an image, a theme, a symbol, an idea, a character type, and a plot pattern. Archetypes can be expressed in myths, dreams, religions, fantasies and

folklore.

Archetypes interpenetrate and interfuse with one another. There are presumed numerous archetypes in the collective unconscious. Some of the ones identified include birth, rebirth, death, power, magic, unity, the hero, the child, God, the demon, the old wise man, the earth mother, and the animal. Archetypal criticism is concerned with the way cycles and reiterating patterns of tradition, culture, inborn images, and beliefs affect literary works. It operates with the idea that certain symbols represent the same ideas no matter the time or place.

As used in literature, an archetype is a recurrent, universal pattern that evokes a deep, emotional response in virtually all readers as it strikes a chord in their unconscious memory. Archetypal critics look for such patterns in literature, relying on archeology, anthropology, psychology, history and religion to identify and explain the total human experience (Archetypal Criticism, 2014).

This theory is utilized as a guide in the classification of women in pre-colonial and colonial times. The different women archetypes described in this theory were valuable in presenting and interpreting the results.

III. RESEARCH DESIGN AND METHOD

In order to achieve the objectives of the study, a literature-based research methodology is employed. Literature-based research methodology, which is also known as literature review, utilizes the existing literature as the population where the researcher needs to go for sampling, data collection, data analysis and ethics (Aveyard, 2010). Through a story, an individual creates meaning out of the daily happenings, and this story, in turn, serves as the basis for anticipation of future events. According to Callaway and Lester (2002), our personalities grow out of the stories we have chosen to construct from our perceptions of what has happened to us and how these stories influence our future expectations.

Using this method, the researcher surveys and reviews the corpus of works in the Philippine literature. The study includes only fiction stories written during the pre-colonial and colonial era. Purposely, the fictions feature female characters that are distinctively appropriate for this study. Nine epics written during the pre-colonial period titled: “Sandayo”, “The Women’s Headhunting Exploit”, “Hinilawod”, “Bantagun”, “Ibalon”, “Princess Urduja”, “Biagni Lam-ang” and “Hudhud”; and five novels produced during the colonial era namely: “IbongAdarna”, Florante at Laura”, “El Filibusterismo”, “Noli Me Tangere” and “Ninay and Loling” are considered as unit for analysis.

Female characters in each of the masterpieces are identified, analyzed and classifiedusing an Archetypal theory as theoretical lens. This examination consists of identifying the archetypes representing the women characters.

RESULTS AND DISCUSSION

In the analysis and interpretation, the textual data are explored inductively to generate categories or themes and explanations. Table 1 shows the summary of comparison between women archetypes in the pre-colonial and colonial eras in the Philippines

Pre-Colonial Period			**Colonial Period**		
Women Archetypes	**Women Characters in Philippine Literature**	**Qualities**	**Women Archetypes**	**Women Characters in Philippine Literature**	**Qualities**
- Amazon/ Adventurer/ Heroine/ Crusader	-Motabagka -Bolak Sonday -Emla	- Courageous - Tenacious - Resolute - Persuasive - Confident - Dynamic - Obstinate	- Damsel in Distress	- Princess Juana - Princess Leonora - Princess Maria - Princess Laura	- Weak - Vulnerable - Self-Absorbed - Aloof - Overly Dependent
- Inquisitive Nurturing Princess	- Suklang Malayon - Princess Datimbang	- Selfless - Helpful - Kind - Sociable - Risk Taker	- Innocent	- Maria Clara - Queen Valeriana - Princesa Floresca	-Pure - Trusting - Kind - Naïve -Susceptible - Passive - Insecure - Wistful - Dependent
- Lover/ Seductress	- Oriol	- Assertive - Strong	- Unfaithful Wife/	- Paulita Gomez	- Unfaithful -Selfish

		-Clever - Charming - Desirable - Distrustful - Committed - Passionate - Manipulative	Woman		
- Ruler/ Boss	- Princess Urduja	- Brave - Competitive - Dynamic - Confident - Leader - Achiever	- Terrible Mother	- Dona Consolacion - Dona Victorina	- Witch - Sorceress - Siren - Whore
- Nurturer	- Ines - Goddess - Bugan Aginaya	- Altruistic - Optimistic - Loyal - Caring - Kind	- Victim/ Wounded	- Ninay -Loleng	-Weak -Vulnerable

Table 1. Comparison of Women Archetypes in the Pre-Colonial and Colonial Periods

Women Archetypes in the Pre-Colonial Period

a) The Amazons/ Adventurers/ Heroines/ Crusaders

These women archetypes refer to the ladies or young girls who prove strength through their courage and courageous acts. The heroines believe in mastery and competence. They are tenacious and confident (Latimer, 2004). They are courageous, resolute and persuasive. Born as leaders, they commit deeds of valor. They are also dynamic and obstinate. They know that actions are required as they willingly take on the responsibility of getting the job done (Walsh, 2010).

These attributes are the archetypal images of Matabagka in the epic "Matabangka Searches for the Deity of the Wind"; BolakSonday in "Sandayo"; and Emla in "The Women's Headhunting Exploit".Matabagkais able to bring peace to her people using her feminine power and her strategic mind. She even outwits the deity of the wind and becomes better strategist/thinker than her brother.BolakSonday is portrayed as an equally powerful warrior as her male cousin, Sandayo.These show the complementary nature of women to their male counterparts. On the other hand, Emlais both a warrior and a shaman. She leads the warriors into successfully taking the head of a woman which traditionally, only a man can do.

As Amazons/ Adventurers/ Heroines/ Crusaders, these women are portrayed as aids in the male warriors' fight to protect their people, as equally powerful warriors whose skills complement that of men's, and even as powerful warriors who also have access to baylan skills and powers that men do not have.

b) The Inquisitive Nurturing Princess

As an archetype, the Inquisitive Nurturing Princess refers to a young girl who has a natural interest in life outside herself. Her most obvious trait in pursuing that life is the feeling of relatedness. Whatever she pursues, she becomes one with it. She enjoys being helpful and assisting others in fulfilling their desires. She readily takes on challenges that she deems important such as rescuing injured animals and nursing them back to health. She is not possessive of these accomplishments, but she does appreciate the acknowledgement of her efforts. A little praise goes a long way with this young female (John…n.d.).

The female archetype of the Inquisitive Nurturing Princess is best exemplified in the two epics, "Hinilawod" and "Bantugan". The epics feature Suklang Malayon and Princess Datimbang and their noble acts of saving the main characters in the tribulations. Suklang Malayon, the goddess and guardian of happy homes and a sister of Alunsina, warns the two married couples of the evil plot against them, so they are able to seek refuge on higher ground. Ignoring the wrath of the angry gods in pursuit, she supports her sister's decision despite endangering her life in the process. This trait of SuklangMalayon truly exemplifies the traits of an Inquisitive Nurturing Princess.

With the similar trait is Princess Datimbang. Despite not knowing who the stranger is, she gives shelter to the poor Bantugan, who eventually falls ill and dies at the Palace Gates of the land between two seas. Through her and her brother's help, King Madalilearns of his brother's fate. Upon learning this, the king leaves and journeys to the heaven. He speaks with the gods and bargains for his brother's soul to be returned to earth. Meanwhile, Princess Datimbang brings Prince Bantugan'sbody to Bumbaran. Upon King Madali's return, Bantugan's life has been resorted and the king soon has a change of heart.

The Inquisitive Nurturing Princess archetype implies that women are naturally selfless, kind and helpful.

c) The Lover/ Seductress

The lover/ seductress archetype is assertive, strong and clever. She has power over other due to her charm and desirability.Often, she has emotional baggage, is creative and distrustful and has manipulative personality. She is valued for her surface charm and siren songs (Walsh, 2010). The lover's main desire is intimacy, passion, partnership and commitment. A lover puts relationship and physical and emotional intimacy first above all things. They use their power of charm and desirability to attain and satiate all of their needs (Latimer, 2014).

The archetype of lover/ seductress is portrayed in the epic"Ibalon" by the creature Oriol. She is a serpent with a beautiful voice that can change her image to deceive her enemies. Handiongfollows her beautiful voice and is almost enchanted by it in his pursuit. It is said the OrioladmiresHandiong'sbravery and gallantry. Thus, the serpent teaches the hero how to conquer the monster until peace comes to the whole Ibalon.

In the story of Ibalon, Oriolmay be depicted as a seductress, but in the end, she still becomes instrumental to the hero's achievements. This means that despite having evil qualities, women can easily change for the significant people in other people's lives.

d) The Ruler/ Boss

Power is the goal of the ruler archetype. They are competitive and dynamic. Having a position of authority and leadership is ideal for this archetype. She is confident, dynamic, competitive, a born leader, entrepreneur, and high achiever (Walsh, 2010).

Princess Urdujais the best example for this. She is a figure from a Philippine legend, a wealthy and intelligent warrior princess who has ruled the Kingdom of Tawalisi in the province of Pangasinan. Her father chooses her as the heir of the kingdom over her weak brother who is depicted as incapable warrior. Princess Urdujawages many successful wars against the neighboring kingdoms. She is able to extend her domain and her bravery is known throughout this part of Asia. She never marries because no man is brave enough to court her, fearing that they may be defeated by her in the battle.

It does not see strange, according to Otley Beyer, an authority on Philippine Anthology, to find a princess so intelligent and powerful. Early travelers to the islands were greatly impressed with the Malay women, so different from the harem-imprisoned weaklings of their own lands. They were dominant in all sectors of life during that age, and the three centuries before the coming of the Europeans, some of them rose to positions of great influence and power.

Princess Urdujais a manifestation that women can become capable rulers. They can hold high positions and be able to perform their responsibilities effectively.

e) The Nurturer

The nurturer is altruistic, optimistic and capable. She is often most content at home, and takes care of everyone around her before tending to her own needs. She is an ideal mother, companion or friend. She is loyal and truly kind, always ready to give encouragement and motivation. Pleasant and enjoyable, she is glue in social setting. Men appreciate her caregiving qualities. She is the epitome of a "perfect wife', Pre-Western's Movement, the foundation of which man can build a family (Walsh, 2010).

Characters with these qualities are Ines in "Biagni Lam-ang"; the goddess, Indarapatraand Sulayman; and Bugyanin "Hudhud". These women are the subjects of the heroes love because they are seen to be perfect housewives for them. They are usually described to be beautiful maidens. These characters serve as instruments in the attainment of peace and tranquil living.

Women Archetypes in the Colonial Period

a) The Damsel in Distress

A damsel in distress is a vulnerable woman who needs to be rescued by the hero. She is often used as a trap to ensnare the unsuspecting hero. This young woman remains self-absorbed, aloof and does not really understandher environment.It has become disappointing to her as it at best has not met her needs and at worst has entrapped her. Her lack of prior inquisitiveness has left her untaught, ill-prepared and unable to provide for herself. She needs to be rescued from her own life. Unfortunately her lack of relatedness has left her stranded without known options that would be able to bring about resolution. She is trapped and awaited divine intervention.

These archetypes can be seen on the characters of Princess Juana, Princess Leonora and Princess Maria in "IbongAdarna" and Princess Laura in "Florante at Laura". Princess Juana is a princess whom Don Juan rescues from a giant who holds her in custody. Princess Leonora is a young sibling of Princess Juana. Don Juan also rescues her from the serpent with seven heads. Princess Maria, on the other hand, is the love interest ofDon Juan. For his love for Princess Maria, he is made to do impossible tasks. Nonetheless, Laura is the daughter of King Linceoof Albania. She is the love interest of Florante and is later married to him. Laura is saved by Florante from the hands of Emir.

This archetype shows how weak woman can be. It implicitly shows that women need men in order to survive and keep them safe.

b) The Innocent

This archetype is pure, trusting, kind, naive, susceptible, passive, insecure and wistful. She does not fight for herself or talk back but endures

hardships until she is rescued (Walsh, 2010). The innocent is spontaneous, trusting while a bit dependent and has the optimism to take the journey. She fears abandonment and seeks safety. Their greatest strength is the trust and optimism that endears them to others and gainshelp and support on their quest. Their main danger is that they may be blind to their obvious weaknesses or perhaps deny them. They can become dependent on others to fulfill their heroic tasks (Pearson…n.d.).

The characters portraying these qualities are Maria Claraand Queen Valeriana in "IbongAdarna"; and Princess Floresca in "Florante at Laura". Maria Clara is the childhood sweetheart of Crisostomo Ibarra and the daughter of Dona Pia Alba and Padre Damaso. Queen Valeriana is the faithful wife of King Fernando and the loving mother to her three sons: Don Pedro, Don Diego and Don Juan. Princess Floresca is the mother of Florante and the Princess of Crotona. She is not in favor of sending Florante to Athens, but she cannot rule over her husband's order, so she is left no choice but to agree to the plan. Unfortunately, she dies while Florante was studying in Athens.

The innocent archetype is another manifestation of women's weakness-passivity. They cannot do anything for themselves. They cannot dictate men because they always have to be loving, supportive, abiding, passive and inferior women.

c) The Unfaithful Wife/Woman

An unfaithful wife/ woman archetype is a woman married/ in a relationship to a man she sees as dull or distant, and is attracted to more virile or interesting men. Paulita Gomez in the novel "El Filibusterismo" is an example of this. She has an affair with Isaganibut in the end, she dumps Isaganiand marries JuanitoPelaez instead because she believes that she will have no future if she marries Isagani.

This archetype depicts women as unfaithful and opportunist who prefer money over love, and security over feeling.

d) The Terrible Mother

The terrible mother is the witch, sorceress, siren, and whore, femme fatale associated with sexuality, sexual orgies, fear, danger, darkness, dismemberment, death and unconscious in its terrifying aspects.This archetype is demonstrated by Dona Consolacion in "El Filibusterismo"; and Dona Victorina in "Noli Me Tangere".Dona Consolocion is the vulgar mistress of the Alferez. DonaVictorina de los Reyes de Espana is known as Tiburcio de Espadana's cruel wife. She is the aunt of Paulita Gomez, and favors JuanitoPelaez over Isagani. She is searching for her husband, who has left her and is in hiding.

e) The Victim/ Wounded

This woman archetype has run out of fight. Her body is succumbed to the crushing pressure of the unfair competition and there is nothing left to do but lick the wounds that she will never allow to heal. This is an aspect of an adult woman that lives in the lost battles of the past. She is beaten and goes on endlessly describing how each lost battle was stacked against her. Even though this all maybe an experiential truth in a patriarchal society, she is the one who quitted and retired to the world of verbal complaint. No one said this would be easy. Each day, she makes the choice to remain worrier victim or once again take up the warrior sword of Athena. The woman resents being there in the first place blames other for forcing her to be there.

Ninay and Loleng are examples of the victim archetypes. The novel explores the life and love story of the female protagonist named Ninay, a heartbroken young woman who dies in cholera. Her heartbreak is due to her separation from her lover Carlos Managsic.Ninay's misfortune became harder to bear because of the loss of her parents. A pasiyam, the novena for the dead, is being said and offered for the lifeless Ninay. Framed with this melancholic atmosphere of nine-day prayer for the departed, the novel opens up a succession of narratives that present "variations of unrequited love". The first condemned relationship was between Ninay and her lover Carlos Mabagsic. WhenNinayis still alive, Mabagsic is falsely accused of being the leader of a rebellion. Mabagsic's accuser is Federico Silveyro, an entrepreneur from Portugal. Mabagsic goes abroad to escape from this accusation. Upon his return, he finds out that Ninay confines herself in the convent. Mabagsic becomes a victim of cholera and dies. Ninay also suffers from the same fate. The other victims of Federico Silveyro's wickedness are the couple named Loleng andBerto. Silveyro was the cause ofLoleng's death. To avenge her death, Bertoalso killedSilveyro.

CONCLUSIONS

Based on the results, women of the pre-colonial era were given more importance than their women counterparts during the colonial periods. Pre-colonial women shared equal footing with men in society. They could even hold high characters in communities like healers, priestesses, and they could even handle leadership roles and fight as warriors. Women were not barred from acquiring high ranks in society, specifically in political affairs. As part of the line for the heir and heiresses of a Datu, his daughter could be one of the choices. Men and women were treated equally, they had equal rights. Women had the right to inherit property and they also had important parts in business and trading.Gender was not really an issue during the pre-colonial era. Filipino Women had the power to decide for themselves, they controlled how they lived.They enjoyed equal status with men, were known for their wisdom and knowledge, and enjoyed the privileges of human rights.

The glorious years of the women were destroyed

when the Spanish arrived during the 16th century. They brought with them their own idea of what women are and where they are supposed to be placed in society. From men and women being equal, women were turned into objects of suppression. By this time, education in the Philippines had been altered and was based on Catholicism. Priests stood as the educators.
Clearly, colonialism stripped Filipino women of their position. They were expected to remain within the home and only concern themselves with housework and raising children. The ideal woman for the Spaniards is someone who is overly religious, submissive, and obedient. Women are expected to portray a typical "Maria Clara". The real Filipina was replaced by the ideal woman dictated by the Spaniards. During the Spanish occupation the woman being subordinate was instilled, men rising as the dominant gender, establishing a patriarchal society that has prevailed and surpassed generations, and is now the prevalent type of society that we follow. Women were no longer allowed to hold high positions and participate in political activities. They were even snatched of their right to express thoughts being instructed to stay within the shadows with their lips sealed.

Moreover, if given opportunities, women can become effective agents of society's success. They can become productive citizens whose abilities can compare and complement men's successes. This therefore calls for a society that honors women's contribution and gender equality.

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