

The Queer Queen Quivers: The Gays in Selected Philippine Prose in English

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Abstract

Grounded in Butler's Queer Theory, focusing on performances, this paper examined gay protagonists in the five (5) Philippine representative queer-themed English proeses, which titled as follow: "The Doll" by Emigdio Alvarez-Enriquez; "The Chamber of the Sea" by Edith Tiempo; "High Fashion" by Gilda Cordero-Fernando; "Geyluv" by Honorio de Dios; and "The Husband" by Jaime An Lim. Specifically, the paper sought to attain the following objectives: (1) Identify the distinct queer character traits performed by the Filipino protagonists; (2) Classify the queer traits identified in the selected prose under study; and (3) Interpret the queerness exhibited by the Filipino gays. The study revealed the following findings: (1) The Filipino gay protagonists did not possess specific but varying queer character traits; (2) The Filipino gays' traits could be classified into (a) sexual-emotional involvements, (b) personal inclinations, and (c) psychological/behavioral displays through a Codebook. Apart from the use of the Queer Theory in other literary genre, this study also recommends the use of the set criteria established in this research for an objective selection of literary texts that can be explored and considered meaningfully in literary research.

Keywords: Queer Theory, Performativity, Filipino Gays, Queer Character Traits.

1. Introduction

When a typically repressed gay looks in the mirror, what the person sees is not a doppelganger but a persona who is the alienated version of the self. This scenario is just one of the many struggles in the plethora of battles toward acceptance that many gays regardless of nationality consistently hope to champion. This seems a difficult goal to reach as gays are always misunderstood and maltreated. To prove, several studies presented that the "queerness" of gays have set them in challenges, abuses, and discrimination in the aspects of education (Burns, 2011), job opportunities (Sears & Mallory, 2011), and housing (Grant, Mottet & Tanis, 2011). Further, the killing of members of the LGBT community referred to as *hate crime* continues in different countries like what the Transgender Europe has reported in 2012. Such report shows that from the year 2008 to 2012, 1,083 transgender people are victims of homicide despite increasing calls for equality and freedom from all forms of discrimination and oppression.

In the Philippines, gay sensibilities have shaped the Philippine culture, a fact that perhaps the society is in denial of recognition as the public's premature judgments still impair their existence. In fact, despite their accomplishments, they have been stereotyped as cheap *drag queens*, *screaming faggots*; the *parloristas*, the cross-dressers who work in cheap salons. Many Filipino films and television programs stereotypically portray gays who have the *pilantik*

(swaying) of their fingers, engaged in 'cat fights' as they are too weak for a real manly fight; and sadly in their transitions from man to trans-woman (trans-sexualism) that they have to do, not to mention that they are shown as a character with consistent heavy make-up or does a sashay while walking, which make them the objects of insults.

The stigma on the Filipino homosexuals is fire that keeps on burning. In actual fact, Tan (2014) presented a survey of 700 Filipino LGBT respondents that said one in ten had been victim of violence and abuse, and the recent victim of hate crime is Jennifer Laude, a transgender. This crime has encouraged some Filipinos to protest against all forms of hate crimes that are happening in the Philippines.



Picture 1. End Hate Crimes: Protesters, mostly supporters of LGBT (Lesbians, Gays, Bisexuals and Transgenders), hold lit candles and display messages to demand justice in the killing of a Filipino transgender Jeffrey "Jennifer" Laude, with a U.S. Marine as a possible suspect Tuesday, Oct. 14, 2014 in Manila, Philippines. Dozens of activists burned a mock U.S. flag as they protested at the U.S. Embassy in Manila on Tuesday, demanding that Washington hand over to the Philippines a U.S. Marine suspected in the killing of a transgender Filipino that the demonstrators labeled a hate crime. (Bullit Marquez, AP / AP) (Photo and caption from timesunion.com)

The self-denial, immorality issues, familial and societal banishments are just few of the more serious consequences that a typical queer faces. Because of the misunderstanding on the complexity of gays' personalities has led them to discrimination, and there are no studies yet attempted to examine their character traits in the Philippine gay prose in English through Butler's Queer Theory (The Gender Performativity), this study is conducted.

Specifically, it tries to achieve the following objectives:

1. Determine the Filipino distinct queer character traits performed by the Filipino gay protagonists;
2. Classify the queer traits identified in the selected prose under study; and
3. Interpret the queerness exhibited by the Filipino gays in the following short stories: (2.1.) "The Doll" by Emigdio Alvarez-Enriquez; (2.2.) "The Chamber of the Sea" by Edith Tiempo; (2.3.) "High

Fashion” by Gilda Cordero-Fernando; (2.4.) “Geyluv” by Honorio de Dios; and (2.5.) “The Husband” by Jaime An Lim.

2. Literature Review

The Queer Theory views character traits and identities as provisional and contingent (Jagose, 1996). Hence, people’s identities are determined by their actions and their ways of living express through their performances. Butler (1990) considered gender as the effect of reiterated acting, or performance that produces a normal gender while obscuring the contradiction and instability of the gender act. This effect produces the "true gender," a narrative that is sustained by "the implicit collective agreement to perform, produce, and sustain discrete and polar genders as cultural fictions" (p.179). This leads to the idea that it is impossible to talk about the existence of gender characteristics without considering the action of performances, including those which are considered ‘queer’, routine actions other than what is considered normal” (Butler, 1993).

Complementary to the above, the idea that sexual identities are not facts but acts; that is, they are not what people are but what they do, and central to the "doing" of sexual identity is discourse (Butler, following Foucault, 1980/1990) is upheld. If one is performing that is beyond what one’s sexuality asks, society disapproves it. This only verifies that cultural implications construct the frame of normative gender, which in turn, shapes the sense of the “reality” of gender. By this, the actions outside of the norms reflect unreality. Butler further claims that the normative perception considers such actions inappropriate and artificial gender appearances.

However, Foucault (1978) offered the influential claim that sexuality specifically homosexuality was not just a name that referred to a natural kind of being. Rather, such is an identity category that emerged out of, nineteenth-century scientific and medical discourses that required the specification of individuals in order to regulate and persecute peripheral sexualities and practices (Rodriguez, citing Oksala, 2007/2010). Foucault’s denaturalizing project showed how the homosexual was discursively constituted as a species of being (Foucault, 1978, p. 43). His work is a highly influential precursor to contemporary queer theory and has radicalized how people understand what sexual identity is and from where it emerges.

Corresponding to the ideas of Butler and Foucault, Spargo (1999) presented an in-depth discussion of gender, sexualities and identities. He pointed out complicated issues on sexualities and gender, and gave a readable introduction to Foucault’s complex argument, and to the ways in which this argument influenced the Queer Theory. Also, he explained that one of the ways in which erotic life is currently being renegotiated is through the exploration of how people understand sex in the ways others do, hence, the politics of sex comes in. This leads to the idea of the examination of gender difference, which results to the concepts of characteristics that are against the norm of heterosexuality.

Klages (2012) in a nutshell, states that the Queer theory works to understand how categories of normal and deviant are constructed, operate, and enforced, in order to intervene into changing or ending them. For Klages and other queer theorists, sexuality is a complex array of social codes and forces, forms of individual activity and institutional power, which interact to shape the ideas of what is normative and what is deviant at any particular moment, and which then operate under the rubric of what is "natural," "essential," "biological," or "God-given" in specific culture and society.

2.1. Gender Performativity Theory

The concepts of the Gender Performativity Theory are significantly employed in the present study. The theory places emphasis on the manners by which identity is passed or brought to life through performative acts that carry out a certain action and exhibit a certain level of power. Performativity also happens through repetition.

Butler (1990) Queer Theory, which is most commonly referred to as the Gender Performativity Theory, is used as the frame of reference of the present study. This theory asserts that gender identity has a performative nature, the epistemological conditions strategically determining the comprehensibility of some identities and the inconceivability of others. Such discourse creates subject positions for one to occupy—linguistic structures that construct the self. However, the structure or discourse of gender for Butler is bodily and nonverbal; thus, this theory does not accept stable and coherent gender identity. In fact, Butler (1990) claims that gender is “a stylized repetition of acts . . . which are internally discontinuous . . . [so that] the appearance of substance is precisely that, a constructed identity, a performative accomplishment which the mundane social audience, including the actors themselves, come to believe and to perform in the mode of belief” (Gender Trouble, 1990, p.33).



Picture 2. Putting his make ups on—a seemingly queer’s rule of the thumb on stage.

To say that gender is performative is to argue that gender is “real only to the extent that it is performed”. More so, the theory argues that “the act that one does, the act that one performs is, in a sense, an act that’s been going on before one arrived on the scene... gender is an impersonation . . . becoming gendered involves impersonating an ideal that nobody actually inhabits” (Butler’s interview with Liz Kotz in Artforum).

Butler (1990) asserted that there is a difference between sex and gender. Such distinction is set forth in order to argue that sex is not also gender at the same time. This leads to the idea that gender is not something one *is*, it is something one *does*, an act, or more precisely, a sequence of acts, a verb rather than a noun, a “doing” rather than a “being” (Salih, 2002).

Butler further explains this idea in the first chapter of Gender Trouble:

“Gender is the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a

natural sort of being. A political genealogy of gender ontologies, if it is successful, will deconstruct the substantive appearance of gender into its constitutive acts and locate and account for those acts within the compulsory frames set by the various forces that police the social appearance of gender (Butler, 1990, p.25).”

With these assertions, the current study has been shed with light and being guided all throughout the literary analysis. They help in analyzing the main focus, which is the characters’ performances, in the study. In fact, it provides great contribution in establishing the researcher’s set criteria for analysis, including the aspects to look for using the researcher-made Codebook.

Further, the concept of queerness is also looked into. Such term covers the characters’ performances, which are beyond the conventions or norms of their culture, milieu, and society. However, since culture varies, sometimes the queer character traits remain dormant and appear to be as those of the “normal” people.

How then can these traits be identified? Queer theory posits that the queer act that one does, that which one performs, in a sense, has been going on before one arrives in the scene (Butler, 1990). This means that the person has repeatedly performed those queer traits, consciously or unconsciously, and with no particular place of performance.

With this, the researcher has been very keen in looking for character traits of the homosexual protagonists in the selected short stories under this study. The traits are categorized based on the characters’ emotional and sexual involvements, personal inclinations, and behavioural displays. These categories specifically challenge the stagnant images and norms of sexuality and gender— femininity and masculinity.

3. Methodology

The study used Descriptive analysis employing Judith Butler’s the Gender Performativity theory as its frame of reference to the selected literary texts. The method involves identifying, analyzing, and classifying the protagonists’ queerness and sexual/ gender identity merely based on their performances. Further, the corpus of the study is composed of five (5) contemporary Filipino representative gay-themed short stories in English, namely: (1) “*The Chamber of the Sea*” by Edith Tiempo; (2) “*High Fashion*” by Gilda Cordero Fernando; (3) “*The Doll*” by Emigdio Alvarez Enriquez; (4) “*The Husband*” by Jaime An Lim; and (5) “*Geyluv*” by Honorio de Dios.

Procedure:

The researcher significantly conducted the following steps to objectively attain the desired result:

I. Literary Research as a Preparation

The researcher undertook a wide and rigorous network of literary researches. Such underwent two phases:

(A) Crafting the criteria for the authors: The researcher chose five (5) male and female established contemporary Filipino authors who received award and recognition from both national and international award-giving bodies.

(B) Drafting the criteria for the selections:

The selections of short stories were based on the following criteria: (1) The English stories are written by male and female Filipino authors and published from 1946 to present time; (2) The stories feature gay protagonists with personal and social dilemmas; (3) The protagonists' gender and sexuality are identifiable through their performances.

II. Textual Analyses

To be objective, the researcher engaged in rigorous text analyses that follow:

First, the selected prose underwent a thorough close reading. Second, the profile of each homosexual protagonist was identified. Third, each gay character underwent a literary analysis using Butler's Gender Performativity theory that focused on the characters' performances. Finally, with the guide of the researcher-made Codebook, all gay protagonists' character traits were classified according to the following aspects: (1) Romantic-Sexual involvements, (2) Personal Inclinations, and (3) Behavioral Displays.



Picture 3. The Filipino gays at the Manila Gay Pride in 2009.

4. Results and Discussion

This study aimed to examine the Filipino gays' character traits in the Philippine gay-themed prose in English through Butler's Queer Theory. Much focus has been given to the characters' performances.

The study specifically sought to achieve the following goals: (1) Identify the distinct queer character traits performed by the Filipino protagonists; (2) Classify the queer traits identified in the selected prose under study; and (3) Interpret the queerness exhibited by the Filipino gays in the following short stories: "The Doll" by Emigdio Alvarez-Enriquez; "The Chamber of the Sea" by Edith Tiempo; "High Fashion" by Gilda Cordero-Fernando; "Geyluv" by Honorio de Dios; and "The Husband" by Jaime An Lim.

4.1. The Identification of Queer Character Traits that Exhibited by Gay Protagonists

The identification of queer character traits in the story was achieved through the researcher-made literary Codebook, which concentrated on the performative acts of the Filipino gay protagonists.

The Filipino gay protagonists' characteristics based on their performances in the stories are similar to the depiction of the image of gays above-- that is to say, they vary; hence, their traits are not fixed and different from each other. However, despite the differences, they can be classified into sexual-emotional involvements, personal inclinations, and psychological/behavioral displays through a Codebook. Specifically, each category covers qualities affirming the argument of the Queer theory's 'being open to possibilities' of recognizing that gender is realized by the ones who have understood what and how it is to live in a society within the framework of 'impossibilities' (Butler, 1990).

4.2. The Classification of the Queer Traits Identified in the Selected Prose under Study

The following classifications namely, sexual/emotional involvement, personal inclination and psychological/behavioral displays, were seen highly possible to conduct as they respectfully catered the scope of the queer character traits of the Filipino protagonists.

4.2.1. Sexual/ Emotional Involvement

The classification of sexual and emotional involvement focused on the gay protagonists' human side, which is to say their sensual, erotic, and emotive connection with other people whom they considered significant.

The Filipino gays were deliberately seen having a little or none emotional, sexual, and romantic attachments to opposite sex, but they consider men or same sex interesting enough that that commits himself in a sexual relationship with a straight man or a 'gender-confused' person.

Another queer trait that a gay manifests through his actions is his effeminacy toward all things. This includes attitudes or actions, mannerisms and styles that are associated with women.

More so, this queerness displays of effeminate qualities that are generally attributed to women: weakness, timidity, delicacy. This classification caters the scope of the queerness of the Filipino gays. They may even come from different stories but their sexual and emotional performances are rooted in a unifying description that is queerness, which for the eyes of the Philippine society, is not acceptable.

4.2.2. Personal Inclination

The personal inclination pertained to the usual likeness that gay protagonists under study typically had dealt with.

The Gay men in the Philippine prose under study are at ease in doing domestic chores such as cleaning the house, washing clothes, and cooking food. They do not have the appetite for manly activities. But, they are in the 'world of fragile' like sketching fashionable clothes, gardening orchids or vegetables, playing with feminine toys like dolls, and domesticating tropical fishes and lovebirds, and going for feminine colors like pink. Moreover, they are notably meticulous, very clean and well organized. With these inclinations, they were set and acknowledged as queer by other characters in the texts. This phenomenon recognizes how the heterogeneity Philippines treats it as unreal.

4.2.3. Psychological/Behavioral Displays

The psychological and behavioral displays referred to the thinking and doing of the gay protagonist. Specifically, much focused was given to the actions they performed as they mingled either with other people, or their objects of desire.

The Filipino gay's psychological-behavioral displays vary. They are remarkably secretive, ashamed, embarrassed, or loud and proud. The gay's secrecy and feelings of shame and embarrassments result from his being "closeted". As closeted person, he is keen, aware of, and careful of the details of his action; however, there loud and proud gays who are highly sociable people.

The Filipino gay's psychological-behavioral displays vary. They are remarkably secretive, ashamed, embarrassed, or sometimes loud and proud. The gay's secrecy and feelings of shame and embarrassments result from his being "closeted". As a closeted person, he usually keeps quiet, and chooses to be unnoticed by others. When directly asked about something, his answers are usually precise so as not to reveal his thoughts that might expose or give a hint about his true self. Also, he is keen, aware of, and very careful of the details of his action. However, there are gays who are loud and proud. They exhibit manners in handling themselves well in public, socializing with other people without any apprehension in mind. It is important to remember that the queer character traits that distinguish gays from non-gay characters are not specific for they can vary. For these traits to be identified as "queer", they must oppose the norms to challenge the established images of femininity and masculinity within societies (1990, 2004).

4.3. The Interpretation of Queer Character Traits Shown by the Homosexual Protagonists

The characters' performances, which are beyond the conventions or norms of a particular culture, are considered queer. The researcher focuses on this aspect as he becomes very keen in looking for character traits of the homosexual protagonists in the selected short stories under this study.

Through the researcher-made Codebook, the specification and categorization of all character traits are conducted based on the characters' actions, desires, identities, behavior, and experiences. The following categorizations are as follow: (1) emotional and sexual involvements; (2) personal inclinations; and (3) behavioural displays. These categories specifically challenge the stagnant images and norms of sexuality and gender— feminity and masculinity. The following Filipino gay protagonists were treated and analysed accordingly:

4.3.1. Narciso from "The Doll" by Emigdio Alvarez-Enriquez (1952)

The queerness of Narciso is established when he gets fascinated with the old rag doll his mother has preserved for a daughter she never had. He gets much satisfaction from secretly playing with it, and creatively designing dresses for it. Such pleasure goes beyond mere physical enjoyment to the extent of identifying himself with this toy. This performance is the means by which the child, Narciso, accomplishes his first great cultural and psychological achievements for he has found his self-identification that extends to the way he looks— a physical claim of self, for he loves his long curly hair. When his father angrily breaks and dumps the doll, Narciso feels himself broken, too. His undying fascination with the doll shows the peculiarity of his affection which society through his father does not approve of. The father drops the name "Sising" (Narciso's pet name given by his mother), and changes it to "Boy", a stern reminder that Narciso is a boy.

When he reaches nineteen years old, Narciso becomes very private and decides to become a priest. His father, as expected, vehemently objects since he holds naturalized perspective that whenever he sees a man dresses as a woman (even with skirts) he considers this action as 'unreal' (and unacceptable). By social construct, becoming a priest is perceived objectionable. To have the sense of "acceptance" by both his society and his ego, Narciso entertains a girl that he meets at the bar. He then sexually engaged with her. His action is rooted in his desire of being accepted, while denying his queerness.

Unfortunately, after the intimate encounter, he kills the woman who teases and doubts his manliness. By this action, Narciso debunks the ideal norm neither of imperative heterosexuality that the performance of a heterosexual act does not prove one's sexuality nor of one's gender category. It also challenges the symbolic sexual urges caused by the pleasure provided by the woman. Narciso's denial of true self mirrors many Filipino gays' resort against social disapproval.

4.3.2. Tio Teban from "The Chamber of the Sea" by Edith Tiempo (1955)

The multiplicity of peculiar likeness asserts Tio Teban's queerness. First, he is fond of doing domestic chores but hates man-related works at his father's farm such as doing the fences and ditches, and preparing the seedling for sowing. Second, Tio Teban is in the "world of fragile things". These include his flower garden, his small-framed watercolor paintings, and his books and dainty handkerchiefs. His effeminacy is outwardly displayed. Though he has no any sexual involvement, the naked diver he sees at the seashore smites him. His bitter relationship with his father results to his homosexuality. Tio Teban is secretive and very private that makes him very suspicious. All these strange traits fit the framework of queer behavior that disclaims the normative perception of appropriate actions and thinking.

4.3.3. Gabinito from "High Fashion" (1952)

Gabinito's fashion tastes and his passion for art puts him throne him in the female-dominated world—the fashion industry. His skills make him a popular and a sought-after designer of his generation. Everything about him seems perfect. His drive to perfection laments his physical self but it has resulted to the maturity of his existence, thus, has molded him as a man of honor. Gabinito has known his sexuality. He is effeminate. This identification has set well to his being. No one can equal Gabinito's impeccable taste. His passion for art goes well with his fashion sense. Every detail in his shop is womanly. His "magnum opus" has put him at high rank. It "*had embroidered his name in the hall of fashion (p.132).*" His personality is remarkable. He is not only meticulous but eccentrically clean, "*He changed his underwear three times a day (p.132).*"

Gabinito's "World of Fragile Things" is found in his vegetable garden and his aquarium of goldfish. In his fashion world, he displays domesticity. His "sissified" personality is defined by his final masterpiece. He is not interested in the lovely women. His fascination with Edwina is not a result of heterosexual love but of delight in finding a girl who has no feminine side. Perhaps, only Gabinito entertains this sense of "interest". It may be odd but that is what he is--- a peculiar man.

4.3.4. Benjie and Mike from "Geyluv" (1991)

Benjie and Mike's story affirms Holmes (1993, p.50) claim that, "*Being homosexual is, but not limited to having sexual attraction to a person of the same sex.*" Geyluv presents Mike who is straight and Benjie who is gay. How the two of them met is probably serendipity and how a meaningful relationship between them blossomed is probably the work of destiny. Mike is a media man who writes stories on contemporary issues. He meets Benjie, a confessed gay, aloof, quiet, and bitchy. After the project, he and Benjie have become good friends. The latter may be bitchy but Mike sees his kindness and sincerity. Moreover, Benjie is someone he can trust and confide in, particularly his frustrations (breaking off with his near-perfect girlfriend, Carmi, and being unable to finish his MA). He has no qualms being seen with Benjie, not even by his macho group who might label him as a *bakla* or weak (p.436). Benjie will never pay for sex. What he wants is true love and a meaningful relationship (p.434). Then Mike enters his quiet solitary life. He finds Mike handsome—very virile, especially his macho butt (p.433).

“Geyluv” presents the duality of gay personality. Mike typifies what Garcia (2008, p206) in his book *Philippine Gay Culture* claims; “*The gay inverted self is a feminine self who is deeply buried in a masculine body.*” Mike’s difficulty in expressing his real self is a result of his patriarchal culture. He considers his “orientation” with his former girlfriend to be his “true self”. He is not aware that he has been lying to something, other than his body and its pleasure. Further, he is a strange variant of the homosexual who is confused with his desires and their objects, a gender-intransitive homosexual, a “silahis”, or “alanganing-bakla”. On the other hand, Benjie is a gender-transitive homosexual, an open and a self-proclaimed gay, who gets into romantic and sexual relationships with men.

4.3.5. Elpidio Flores from “The Husband” (1996)

The story has been straightforward in stating the queerness of Elpidio Flores, who simply lacks the interest and the energy for emotional entanglements, and he even, “does not know how to chase skirts (p.1). Such inadequacies make him surprised at his own self. Elpidio’s surprise escalates when he gets interested in Ellen, “He was surprised at his own susceptibility in realizing that he is actually excited by her (p.2).” But this excitement provided by a woman is different from the source of excitement that other men feel. Elpidio is not attracted to Ellen’s physical. What really drives him is her sense of independence, her quick intelligence, and her unique laughter. Everything has happened so quickly that he proposes marriage to her. This hasty decision has perplexed Elpidio. No one could have been more unprepared to hear about this milestone than Tommy Kabuyao, his most intimate friend. Elpidio’s effeminacy indulges himself into domesticity. He finds himself having no interest for manly activities that most men do. Elpidio’s queerness is shown in his fascination with orchids, tropical fishes, and love birds; he even painted his house pink. He is a quiet and indifferent person. Another strong basis to prove Elpidio’s queerness is intimate affair with Tommy after whom he named his son. His repressed queer feeling surfaces as he thinks of Tommy. Thinking of his lover, he kisses his child on the mouth twice. The story ends with Elpidio sobbing into his handkerchief.

5. Conclusion

The present study aimed to examine the Filipino gays in the Philippine gay-themed prose in English. Through Butler’s Queer Theory, it specifically wanted to determine the Filipino gay character traits, which has a gap in the research field. To do this, much focus has been given to characters’ performances.

Objectively, the study revealed the following findings: (1) The Filipino gay protagonists do not have distinct and specific queer character traits. Their traits are varying from one another. Such finding gives a different view about the Filipino gays since they have been labeled in one umbrella, which is to say, they are considered all effeminate. What the study significantly proves is that the Filipino gays mirrored by literary characters are not at all female-like beings. In fact, three have engaged in heterosexual relationships, and one has married and raised his own family; (2) However, despite the differences, Filipino gays’ attributes can be classified into sexual/emotional involvements, personal inclinations, and psychological/ behavioral displays.

While this study has provided some new interesting insights about the personas of gays, it also has some limitations. Methodologically, this study employed a descriptive analysis, which limited the research in generalizing all gays across places since it only allowed one to make summations about the people. Therefore, caution should be made on the interpretation of the

findings provided. Future studies may include other corpus like novels, dramas, poetry, and other literary criticisms, which are Freudian Psychoanalysis, Marxism, and others, to fully understand the underlying reasons for the queerness of the character traits and to obtain more conclusive results.

Despite its limitations, the present study has clear implications for understanding gay literary characters in the Filipino prose. Additionally, the study significantly encourages future researcher to consider gender studies to further this research. One might focus on defense mechanisms that gays employed whenever they are sandwiched in undesirable situations. It likewise contributes the use of the parameters and set criteria established in this research in terms of selecting reading texts that can be explored and considered meaningfully in literary research.

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