

Mother-Daughter Relationship in Philippine Poetry: A Feministic Approach

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Abstract— In the light of literary analysis, this qualitative study explored the common concepts of the mother-daughter relationship in Philippine poetry by using a feministic approach; identified the portrayals of motherhood in Philippine customs and the insights on motherhood that can be gained from Philippine poetry. Six mother-daughter-themed poems were used for the analysis and fourteen (14) Junior High School female students in certain public schools were interviewed and selected through a purposive sampling technique. After that, feministic approach analysis, in-depth interview, focus group discussion, transcription, translation, intensive review of related literature, and thematic analysis were used to gather and validate data. By using the feministic approach, two main concepts along with their sub-concepts were formulated. Through the in-depth interviews and focus group discussion, it was also gathered that the participants considered the importance of literary portrayals and the representation of mothers in the lives of their daughters. Further, different insights on motherhood were revealed to help increase awareness of the significance of the roles of women in family, society, and the academic community.

Keywords— Feministic Approach, mother-daughter relationship, Philippine Poetry.

I. INTRODUCTION

Throughout history, Filipino women have frequently found themselves in situations where they expect to adhere to cultural norms restricting their behavior and freedom. Nonetheless, significant changes brought about by feminist movements, globalization, and modernity paved the way for women's economic and political empowerment. Despite these advancements, women's experiences continue to be shaped by male expectations and structures, and the struggle for women's liberation from a male-dominated society continues to be a challenge (as cited by Lacartea & Paguio, 2015).

Philippine poetry examines the effects of patriarchal politics and gender stereotypes on the concept of womanhood. For instance, women are viewed primarily as spouses, mothers, and homemakers. Their primary responsibilities are to keep the house clean and organized, prepare meals for their children and husband, and wash and iron their clothing. Likewise, women expect to be their children's primary caregivers, providing nourishment and emotional support. Conducting oneself inconsistently with these expected responsibilities will certainly elicit criticism from others (Liwag et al., 1998).

Mothers, as portrayed in literature, are considered traditional gender role models. Daughters learn gender roles from their mothers, who educate them about

female norms and behavior. They were taught to be good mothers based on the belief that a woman's proper place is at home. The burden of household management is placed on females, and that woman is specifically designated to handle household chores and nurse young children at home (Cerrato & Cifre 2018).

The family and society's construction of gender frequently observed the concepts of attachment and separation in the mother-daughter dyad. Because of this, relationships between mothers and daughters often signify and emphasize male-controlled expectations of womanly actions and societal limitations. Women, particularly daughters, are urged to behave in prescribed ways to modify their behaviors and present themselves for approval by others, particularly men. These gendered norms are believed to be tying mothers and daughters together or separating them (Lacartea & Paguio, 2015).

The academic community considers the mother-and-daughter relationship a critical and significant topic due to its uniqueness and complexity. The mother-daughter relationship issues have spread throughout the world as a result of Psychoanalysis and Feminism and have been treated differently by various studies to elucidate the love and hatred between these two parties (Lötter, 2021).

Feminist Literary criticism encompasses a wide range of disciplines. It is involved with two issues: the condition of women in literature and women's exclusion from the

literary canon. This study focuses exclusively on the former (Manlapaz & Pagsanghan, 1989).

The Feminist Approach is concerned with the representation of women in literature. It analyzes written works that deal with women's issues, particularly those that deal with mother-daughter relationships in Philippine poetry. Feminism is a term used to describe the efforts made by women to achieve equal rights and opportunities with men. In addition, women should be freed from all types of discrimination, including gender stereotypes that prevent women from pursuing self-development opportunities in contemporary society (as cited by Lacartea & Paguio, 2015).

There have been multiple studies on the relationship between mother and daughter for the past years, focusing on academic achievement, puberty, sexuality, and mental health. However, the researchers have yet to see a study that mainly uses the Gender Socialization Theory with a feministic approach as a lens in exploring this mother-daughter dyad.

In general, this study aims to discuss further the existing and new insights raised from the analysis of mother-daughter relationships found in Philippine poetry using the Feministic Approach.

Research Questions:

The following questions served as a guide to accomplish the study's objective:

1. What are the common concepts of mother-daughter relationships in Philippine poetry using the Feministic approach?
2. How do these poems portray motherhood in Philippine customs?
3. What insights on motherhood can be gained from Philippine poetry?

II. METHODOLOGY

A. Research Design

The style used in the investigation of this study was the qualitative approach. It used a qualitative phenomenological approach to understand underlying reasons, opinions, and techniques. It was also used to find trends in thinking and thought and delve deeper into the topic.

Phenomenology was used in this study because it focused on the participants' lived experiences as daughters. This group of individuals personally

experienced the notions of being women as depicted in the selected poems. They shared their experiences about how they deal with such a phenomenon (Creswell, 2011).

The study of selected mother-daughter poems takes a feministic approach to literary analysis. The researchers chose the works of Filipino women poets such as Merlie Alunan, Marra Pi LLanot, Merlinda Bobis, and Erlinda Kintanar Alburo, and from an aspiring writer Jorey Mae Calderon, for analysis. The data set is limited to the authors' mother-daughter-themed poems, which makes them appropriate representations of the authors' works and are frequently included in collections of Philippine poetry. To have a thorough understanding of the mother-daughter relationship, the researchers and the participants examined the poems through the lens of feminism with a touch of political, social, and even historical structures. They were chosen for inclusion in the Philippine literary program as a reason for their selection. In addition, all of the selected poems were written in English or were translated from the originals.

To ensure the reliability of the analysis, data from five or more sources that express the phenomenon are ideal for a literary analysis-based study, as they provide a versatile and valuable research tool that has the potential to provide a rich and detailed account of data. The five to fifteen sample size is already an ideal number of data points for providing rich details about the phenomena described in Jocson's 2020 study.

The analysis utilized a feminist approach to denote the prevalent concepts in mother-daughter poems in Philippine poetry. It focused on a poem by a female poet that deals with women's issues, particularly those that deal with motherhood, because of gender socialization.

The phenomenological study analyzed six poems about mother-daughter relationships found in Philippine poetry through a feminist lens, as these students relate their own lived experiences as daughters. It concentrated on participants' everyday experiences with the literary works presented. In this instance, the researchers employed a phenomenological approach because a group of persons, such as these female students, shared a common experience: mother-daughter relationships. They could expand on such a singular concept about mother-daughter relationships by developing further synthesized descriptions centered on "how and why"

they came across the phenomenon (Moustakas, 1994; Creswell, 2012).

Interviews with students were conducted for this qualitative research focused on the observable fact under investigation. The study examined the social meanings associated with mother-daughter relationships in Philippine poetry by using a descriptive method. Burns and Grove, on the other hand, define qualitative research as concentrating on human endeavors in natural contexts where data is generated via observed phenomena. Finally, the researchers employed phenomenology in the study since it centers on people's lived encounters (Carpenter, 2007).

The study took a feministic, constructivist approach. First, it examined the female participants' real-life situations to recognize that their experiences may be shared by other female students whom the same occurrence has influenced. This study's ontological premise is that human effort can generate reality. The researchers viewed knowledge as subjective, partial, and unique epistemological and used interviews to collect data, and these culturally manufactured realms were then connected via cooperation and coordination. This phenomenological research intends to analyze and interpret people's experiences in their own words; the subject of this study is the world of women, specifically mothers and daughters (Ariola, 2006).

This study examined how participants analyzed and interpreted mother-daughter relationships in Philippine poetry and how they perceived the feminist approach to gender socialization theory as expressed in the poems. Finally, the researchers took notes on participants' comments and behavior throughout the study to supplement the data provided by the participants. After receiving the poems, the participants answered the research questions. Additionally, the researchers conducted a series of focus group discussions established on the research questions. Finally, the researchers explained and described the methodology beginning with the participants.

B. Research Participants

The participants of this study were female students in secondary schools in Tagum City. Using purposive sampling, the researchers interviewed female students who were from three different schools in Tagum City Division.

The study enlisted the participation of 14 informants. Seven were for in-depth interviews, while the remaining seven were for focus group discussions. The selected and identified number of respondents who participated in my research, which has also been supported by a statement that there are at least six participants for in-depth interviews and at least another six for focus group discussions in a qualitative study, was sufficient to reach the saturation point where themes were extracted (Moustakas, 1994).

These female students were the chosen participants in this study because we believed they could supply the required information. We were sure that the number of people questioned was sufficient to provide in-depth and trustworthy information concerning the issue under investigation.

In addition, the criterion that we have considered in choosing the participants was that the female students must be from Tagum City Division and are between the ages of 13 to 17 years old. Aside from that, they must be the biological daughters of their living biological mothers (female students whose mothers take the form of a grandmother, aunt, sister, godmother, poster parent, or stepmother were excluded). Further, these female students must be exposed to writing and analyzing literary works, particularly in Philippine poetry. Lastly, they must be highly recommended by their Filipino or English teachers. These criteria were set to find the common concepts in mother-daughter relationships in Philippine poetry.

C. Data Collection

In gathering the data, the researchers did the following steps:

First, before the conduct of the study, an appointment was made with the adviser and asked for assistance from him as to how the research would be conducted, which only showed that the researchers made a plan regarding the conduct of the study. After the meeting, booked a schedule to meet the Schools Division Superintendent and discussed the rationale of my study. After, the researchers formally requested permission to conduct it in three different Tagum City Division secondary schools. After identifying the three schools, the researchers sent an official letter to their principal to seek permission to conduct the study.

Second, the participants and informants were identified using the purposive sampling approach. They were asked to sign a permission form and agree that their involvement was optional and that they were willing to share their expertise and experiences as needed in the study.

Third, the participants were briefed about the study's objective and the significance of their participation. As a technique of gathering data, they were requested to engage gladly in focus group interviews and individual interviews. The procedure began with the opening event. The researchers welcomed the participants, outlined the goal of the discussion, and established the boundaries of the interview in terms of time and confidentiality.

To answer the first question, the researchers showed and distributed the poems from Philippine poetry expressing mother-daughter relationships to the respondents for the analysis. Further, in questions two and three, how do these poems portray motherhood in Philippine culture, and what insights on motherhood can be gained from Philippine poetry, the participants were asked to discuss their ideas about motherhood and the mother-daughter relationship.

The transcriptions of the interviews of the female students who comprise the daughters in this study were the basis for analyzing the themes formulated.

In addition, triangulation was observed during the conduct of the interview. Triangulation entailed using many approaches, including focus groups, individual interviews, and observation, as part of the data-collecting procedures. Focus groups and personal interviews suffered from certain methodological flaws since they were both interviews of a sort; their various qualities resulted in individual strengths. It supplied data sources that confirmed and cross-checked the interview findings, and triangulation enhances a study by combining methodologies (Patton, 2012).

III. RESULTS AND DISCUSSION

In identifying the common concepts of mother-daughter relationships in Philippine poetry, the researchers utilized a feministic approach in analyzing the data. Based on the analysis, Philippine poetry revealed two major concepts when a Feminist Approach is used, and they are as follows: Attachment of Mother and Daughter and Separation of Mother and Daughter. The aforementioned significant concepts enabled the

researchers to report on the mother-daughter relationship's sub-concepts alongside the specific excerpt from which these concepts were observed from the mother-daughter poems presented in Table 1.

Attachment of Mother and Daughter

It was found out that the attachment of mother and daughter mostly happens when they share womanly responsibilities like cooking and cleaning the house.

As part of the revelation, the mothers highlight the gender roles of women in the poems as they transfer these traditional values to their daughters. The study revealed that the mothers think that these responsibilities must be portrayed by their daughters as part of the roles they have to represent in the family and society.

Moreover, highlighting gender norms for women is another thought that the mothers always emphasize to their daughters. However, as revealed in the study, their mothers also think about how the daughters should behave or act in terms of their character – as a woman.

On the attachment of mother and daughter, as depicted from the poems, mothers portrayed how daughters should represent themselves in their family by emphasizing their gender roles as women.

In the poem "My Other Self" by Marra Pl, the daughter remembered her excellent relationship with her mother, who had already passed away. The whole poem emphasized her adoration and admiration for her mother, who showed her love through doing a daily routine like any mother's, preparing breakfast, baon, and seeing that the house was so clean (lines 33-35).

In line 95, her mother reminded her of serving her family.

Lines 99-100 signify how she claims they were different in many ways but accepts that her mother is also her other self. The author concluded the poems with lines 103-105.

These lines clearly stated her mother's desire to prepare her daughter for the various responsibilities and duties of women imposed by society. A mother needs to raise her daughter according to these traditions and beliefs that the daughter will be a mother in the future too. So, she "must" be. She must be able to carry her life as both

the mother and wife soon. The poem ends with the daughter's declaration that she has indeed realized what her mother has prepared her to be a mother (lines 103-105).

Merlie Alunan's *Sinug-and 1* is a poem that emphasizes how the daughter, who is the persona in the poem, shared her expertise on how her mother taught her the skills in using the traditional clay stove (lines 1-5).

It was clear that females are classified as per social roles, even though there is no universal agreement on their roles. Several believe that their place is still their home, complete with conventional furnishings. In the poem, the mother was preparing her daughter for motherhood roles as she discussed the concept of the kitchen as a "woman's space" and cooking as a "woman's vocation," where they prepared and served meals for the family members. The mother's caring role was critical, as she was burdened with the responsibility of providing peacefulness, reassurance, and assistance for her spouse and boys. Her other responsibility was to raise her daughters to be virtuous, moderate, and honorable, in addition to being a good wife and mother in her image. Usually, the mother was in charge of household chores, aided by her kind and considerate daughter, who believed in her mother's wisdom and embraced this responsibility to please her mother.

These poems demonstrate that mothers and daughters are intimately linked because they share gender roles. Mothers also value daughters because they can assist with housework and family chores, assist with household tasks, and assist around the house (as cited by Liwag et al., 1998). Further, it can be pointed out how the mothers in the poems highlight gender norms for women to their daughters by telling them how to act as one.

In lines 91-94 of Llanot's *My Other Self*, she shared how her mother taught her to be tender or soft and to be tough. The mother in the poem also reminded her daughter when to use strong words or when to remain silent.

The poem "*Patay Na Tuod Si Maria Clara*" by Erlinda Kintanar Albuero talks about the supposedly "ideal" of Filipina womanhood - Maria Clara that the author's deceased mother wanted her to imitate (line 3). It emphasizes the traditional gender norms, which reflect

conservative views on how society thinks women, such as the daughters, should act or behave in terms of their character and behavior.

Jan et al. (1998) described a mother's viewpoint on gender expectations as more traditional, wherein they have this stronger desire to highlight the conformity of the daughter. As a result, the daughter's attitudes seem even more conservative.

In support of Bryant and Check (2000) assert that a mother's gender responsibility attitudes affect her daughter's gender role manners indirectly and directly. As the authors emphasize, daughters may directly internalize their mother's attitudes due to their perception of these attitudes being realized in their mother's daily life.

In this endeavor, women's lives are depicted through the mother-daughter bond. As extracted from Philippine poetry, Helene Deutsch, a psychoanalyst, believed that a woman's attachment to her mother influences all phases of her development throughout her life (Wisdom, 1990). According to Hasseldine (2019), the Mother-Daughter Attachment Model elucidates the conflicts between mother-daughter relationships of all times, illuminating what is going on emotionally.

Separation of Mother and Daughter

As revealed by the daughters in the poems, separation of mother and daughter is another central concept that can be pondered in the study. This concept happens when opposing ideas between the mother and the daughter usually cause conflict in their relationship.

Under the concept mentioned above is the revealing gaps in the relationship between the mother and her daughter because of maturity and upbringing.

To add with is the realizations of roles set for women, where the daughters realized the roles of their mothers which are being set for them being their daughters.

The *Separation of Mother and Daughter* exposes the emotional suffering endured by these women trapped in traditional gender roles.

In the said concept, the relationship between the mother and daughter resulted in conflict because of the opposing ideas between the two. It leads further to the two sub-concepts: the revealing gaps of the relationship

between the mother and daughter because of maturity and the mother's upbringing; and the realization of roles set for women as defined by the mothers to be acted upon by the daughters.

Marie M. Alunan's poem "Bringing the Dolls" is an example of the concept, revealing gaps in the mother-daughter relationship. It depicts an emotionally charged and strained mother-daughter relationship resulting from mother and daughter having disjointed ideas or beliefs. It was centered on her daughter's most cherished ragged and tattered dolls, which her mother forbids her from bringing because they symbolize violence and unfortunate events that may have occurred in their lives. Stanza 2 presents the mother's dilemma in getting her daughter's approval on leaving her dolls and packing what is only essential. The mother knows that this will almost certainly crush the heart of her daughter, but if she concedes to her daughter's bringing the dolls, they will be hunted by their hideous past (lines 11-13).

The mother in the poem realizes that her daughter understands what she is going through and that her child is not unaware of her predicament. The daughter's silence enabled her to empathize with her (lines 20-21). In the final four lines of stanza 4, the mother recognizes that notwithstanding her daughter's choice, her mother has the right to insist on her daughter's preference for what matters most to her on what is or is not necessary for her daughter, she ought to abide by her daughter's decisions, such as carrying the ragged and tattered dolls that symbolize the child's love and loyalty. The daughter has demonstrated the importance of respecting and appreciating her daughter's decisions to her mother. It may also assist them in resolving the mother-daughter conflict.

Calderon primarily writes this poem, "Para Kay Inay" is another example of the first sub-concept revealing gaps in the relationship between the mother and her daughter. In this poem, the daughter intensely said that her mother's voice is annoying to the ears. She gives redundant and repetitive reminders such as staying away from friends and vices, being serious in her studies, and even meeting her suitor (lines 4-8). An essential part of preparing her daughter to be a decent wife was having her mother find potential husbands for her. In most cases, the mother was always watchful for ways to improve her daughter's chances of finding a husband.

The daughter, who is the persona in the poem, further describes her mother's voice as irritating, mainly when told to do household chores such as cleaning, cooking, washing the dishes, or washing the clothes (lines 9-12).

The poem "Usapang Ina at ng Anak na si Neneng" by Merlinda Bobis highlights the second sub-concept-realizations of roles set for women. It primarily centers on the daughter's curiosity about her mother's restrictive roles as a wife, serving her husband, and being in the kitchen as a woman's place. The daughter asks innocent questions to her mother, who responds with hyperbole by her mother (lines 1-4).

In the third stanza, the daughter asks her mother, this time, how her tongue can become shorter each day. With humble words, her mother replied that though her lips are full and able to speak more, the words are silenced with a mere kiss (lines 9-12).

These lines explain the daughter's realizations about her mother's limited actions and even her words were restricted the moment her father kissed her mother. The poem ends with the daughter's metaphorically constructed statement (line 13), which clearly states the daughter's beliefs that a woman such as herself and her mother must not be controlled by the husbands, who give restrictive roles upon her mother.

Lines 11-17 of the poem "Patay Na Tuod Si Maria Clara" by Erlinda Kintanar Alburo discusses the second sub-concept-realizations of roles set for women. The daughter explicitly expresses her strong opposition to her late mother's perception of ideal women portrayed by Maria Clara by saying that these portrayals of women no longer exist.

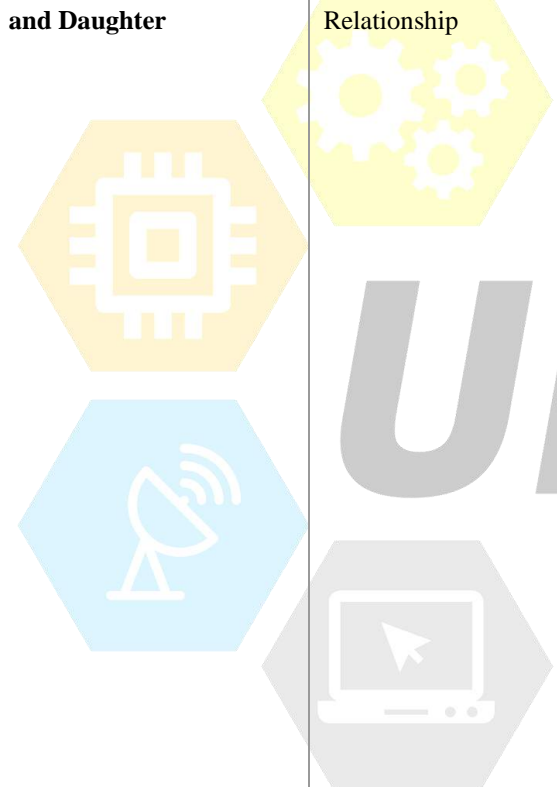
The poem's conclusion desires freedom from the expectations given to all women, including mothers and daughters: (lines 13-15). In the final line of Alburo's poetry, the narrator asks the question: The poem ends with the colloquial term "mirisi," which can mean both "what a pity" and "good for her." Line 17 goes, the term is also synonymous with the word tuod, an adverb that means "indeed." With the use of the ambiguous word "mirisi," the tone of the poem doubles as the persona, the daughter herself declares that both Maria Clara and her mother are irrelevant to the goal of female empowerment.

This model of mother-daughter attachment, developed by Hasseldine (2019), states that mother-daughter conflict and emotional manipulation are common. In this model, the mother-daughter dynamic is modeled to explain why daughters may consider excessive responsibility for their mothers' desires and pleasure. Mothers and daughters experience power conflicts that are harmed and misunderstood by others and are ruthlessly mocked for not being good or daughter. The abovementioned model bolstered Bowlby's (1973) Attachment Theory, which was initially conceived as a valuable framework for mother-daughter relationships and the dynamics within these relationships.

As demonstrated by the concepts mentioned above, mothers educate and instruct their daughters about the norms, behaviors, values, and beliefs associated with female group membership; as a result, daughters learn about gender roles (Carter, 2014). The process embodied in the concepts revealed in this endeavor is called Gender Socialization. The feminist perspective revealed in this research through the analyzed poetry retells us the story of the mother-daughter relationship in the Philippines. According to Bradbury and Kiguwa (2012), employing such exploratory methodology enables heteronormative society to reconsider taken-for-granted practices and cultures.

Table I: Analysis on the Common Concepts of Mother-Daughter Relationship in Philippine Poetry by Using Feministic Approach

CONCEPT	SUB-CONCEPT	EXCERPT
Attachment of Mother and Daughter	Emphasizing Gender Roles of Women	<p>Her daily routine was like any mother's, She prepared breakfast, our baon, saw to it that The house was so clean; you could eat off the floor. -My Other Self, lines 33-35</p> <p>Mama taught me... How to serve my family? -My Other Self, line 95</p> <p>She was preparing me with a thousand little kisses For the time she would leave... Now, I have become my mother. -My Other Self, lines 103-105</p> <p>Timan-i nga bisan kalan lang, [Remember that even if you are using this clay stove,] dunay gabayan sa husto nga pamarog. [There are guides for its use in right relation to its height.] Ang mubong kalan angay ra [This low mud stove is only good] kung magdangdang kag binuwad nukos o magsugbag isda. [for grilling dried squid or broiling fish.] Mao nay gitudlo nako ni Nay Aming, akong inahan. [This is what Mama Aming, my mother, taught me.] -Sinug-ang 1, lines 1-5</p>
	Highlighting Gender Norms for Women	<p>Mama taught me when to be tender And when to be tough, When to use scorching words And when to wear icy silence, -My Other Self, lines 91-94</p> <p>Ah, kadto bang nagluspapad nga hinigugma [Ah, you mean that pale sweetheart]</p>

		<p>sa linuiban nga si Crisostomo Ibarra? [of the betrayed Crisostomo Ibarra?] Matud pa ni Mama kadto siyasulondon [According to Mama she was ideal] magsigeg kablit sa arpa, manggiulawon [always plucking the harp, shy,] laming motimplag hamonada, hinayon [cooked delicious ham dishes, soft and serene,] moamin kada humag nobena, matinahuron [kissed the elder's hands after novena, respectful,]</p> <p>ug unsa pa dihang uban nga mga—un-on [and many other adjectives] -Patay na Tuod si Maria Clara, lines 1-8</p>
<p>Separation of Mother and Daughter</p> 	<p>Revealing Gaps of Relationship</p>	<p>I reasoned, even a child must learn she can't take what must be left behind -Bringing the Dolls, lines 11-13</p> <p>Her silence should have warned me she knew her burdens as I knew mine: her clean white years un-lived and mine paid. She batted on a truth she knew I too must own: When what's at stake is loyalty or love, hers are the true rights. Her own faiths she must keep, not I. -Bringing the Dolls, lines 20-28</p> <p>Boses na laging nagpapaalala. [Voice that always reminds] Boses na nagsasabing, "anak, lumayo ka sa barkada." [Voice that says, "my daughter, stay away from your friends."] "Sa pag-aaral mo'y huwag magpapabaya." ["Don't ignore your studies."] "Huwag kang magbisyo, sa pag-inom ng alak lalo na sa droga." ["Stay away from vices, drinking liquors especially to drugs."] "Kung ika'y mamimili ng mapapangasawa, kailangan ko siyang makilala." ["If you will to choose your husband, I should know him."] -Para kay Inay, lines 4-8</p> <p>Boses na nagsasabing, "Isa kang burara! [Voice that says, "You're lazy!] Tumayo ka na dyan at ika'y magbasa. Halika dito't matutong maglaba.</p>

		<p>[Stand up there and read, Come here and learn to wash your clothes] Magluto ka. Magsaing ka. Maghugas ng plato't kutsara, [Cook. Wash the dishes.]" -Para kay Inay, lines 10-12</p>
	<p>Realizations of Roles Set for Women</p>	<p>“Inang, napakaiksi ng inyong biyahe [“Mother, your trip is very short] mula kama hanggang kalan.” [from bed to stove.”] “ay, anak, tinatawid ko sa mundo [“Oh, child, I'm crossing the world] ikaw at ang tatang.” [you and father.”] - Usapang Ina at ng Anak na si Neneng), lines 1-4</p> <p>“inang, araw-araw yata [“Mother, I guess every day] ay umiikli ang inyong dila.” [your tongue is shortened.”] “anak, anak, ang mga labi ko’y hitik [“Ohh child, my daughter, my lips are full] sa mga salitang napipi ng halik.” [in words silenced by a kiss.”] “inang, hindi tadyang ang hinugot kay adan—puso.” [“Mother, not ribs were pulled out from Adam—heart.”] - Usapang Ina at ng Anak na si Neneng), lines 9-13</p> <p>ug unsa to, kalaay ba anang magsigeg nobena? [and isn't it boring to always pray the novena?] Si kinsa lay gustong santoson kay atong paantuson. [Whoever still wants to be saint, we will let her suffer.] Ang kinahanglan sa babaye karon [What a woman needs now] maalam molalik sa awit nga iyang tukaron, [is to know how to compose the song she will play,] maabtik mangitag idalit nga sud-anon, molihok bisag wala pay bendisyon. [be quick in finding the food she'll give, move even without blessing] Kon naa pa ron si Mama unsa kahay iyang ikasulti? [If Mother were still around, what would she have said?] Nga labaw pang na-anghing kaniya si Maria Clara, mirisi. [That Maria Clara is deadlier than her, good for her.] -Patay Na Tuod Si Maria Clara, lines 11-17</p>

Table 2 presents the study's findings, four themes emerged regarding how the selected poems depict motherhood in Philippine customs, as discussed later.

The study discovered that portraying the roles of women in the household happens when mothers teach their daughters how to manage household chores. It is one of the most frequently expressed points by informants during the interview. According to them, mothers assigned daughters to keep the house in order. The household roles that the mothers wish to emphasize in this endeavor are connected to the conventional role model for both sexes, which dictates that women should prioritize the home domain (Martinez and Paterna, 2009). In today's world, women have the option of performing household chores (Kuo et al., 2018). According to Parsons and Bales (1955), gender norms and expectations in which women are defined as being particularly adept at household chores sociocultural basis.

By portraying their daughter's roles in the household, the mother establishes them. Gerstel and Sarkisian (2006) coined gender ideology from a cultural and discursive perspective. According to the poems, the mother's beliefs and values are that women should perform household chores and that their daughters should continue to do so. According to Philippine customs, as reflected in the poem, mothers determine their daughters' pattern when judging or evaluating a woman's proper behavior.

It was also discovered during this endeavor that a mother's caring attitude is always portrayed to her daughters. Portraying the caring attitudes of women is innately expressed to them in the poems, it is when mothers deliver affection and care, which daughters receive in a unique expression of feelings that only a mother can provide. The significance of a mother to a daughter is self-evident. With her mother, Women experience a sense of well-being, stability, and sustenance (Dauglass, 2005), evident in the revelations detailed in this undertaking.

Mothers are considered the prime care providers when it comes to raising a child (Shannon & Shaw, 2008). According to Mosavel and Von Stade, the mothers' caring attitude toward their daughters in the poem contributes to the daughters' developmental, intellectual, and emotional growth (2006).

Additionally, the authors stated that the mother's involvement in caring for her daughter is crucial through guidance and sustenance is a critical feminist perspective that should be studied to be able to ascertain the social support between mothers and their daughters, which could add to our understanding given the scarcity of pertinent readings on the issue. The mother's portrayal of a caring relationship is believed to have a more active, influential, and positive influence on the daughters' lives (Pinquart & Silberstein, 2004).

Accordingly, portraying model roles of women is observed when mothers wished to model desirable qualities and behavior. Based on their informants' responses; they acted as masters of planning and decision-making. Mothers are revealed as a reflection of their daughters in this endeavor. Thus, a mother serves as an example of how the daughter should experience the vital role of a mother. Mothers have always been the ideal influencers for their daughters regarding job choices (Baruch, 1972). They are frequently responsible for instilling values in their children and preparing them to be productive individuals in society (Johnson, 2000).

According to psychoanalytic theory, the daughter's leading source of affection and adoration is a mother (Rastogi, 1999). Additionally, according to this hypothesis, girls develop maternal characteristics because they unconsciously internalize their mothers' behavioral patterns (Boyd, 1989). Moreover, it demonstrates that the mother and daughter relationship substantially impacts the daughters' social and psychological construction of genders (Onayli & Baker, 2013).

The mother's model role contributes significantly to the development of daughters' self-esteem, as Thornton et al. (1990) assert that a woman's foremost role model is her mother. The value system of daughters is shaped by the values and attitudes of their mothers. (Looker & Magee, 2000). As can be seen from this endeavor, daughters reflect their mother's actions and, in turn, imitate them. As a result, mothers pass on values to their daughters, whether consciously or unconsciously (Dauglass, 2005).

Lastly, this study revealed the portraying parenting styles of women. Mothers are notorious for being strict with their daughters. Simultaneously, they project as a strong and brave woman, which they wish to instill in their daughters, who will soon experience motherhood. On

this basis, it can be concluded that mothers are authoritative, as depicted in the poems. Defining and establishing family rules for their daughters is almost certainly a priority for these parents while encouraging daughters to embrace them for their benefit. According to Lazelere, Morris, and Harrist (2013), authoritative mothers tend to provide rational guidance to their daughters.

Additionally, Johnson and Kelly (2011) encourage their daughters to view them as resources in the abovementioned situation. The way parents raise their daughters has a lot to do with their daughters' ability to self-regulate and feel secure. Additionally, authoritative mothers, on the one hand, guide their daughters in a problem-solving and rational manner (Lazelere, Morris & Harrist, 2013).

Table II: Major Themes and Core Ideas on How the Poems Portray Motherhood in Philippine Customs

Major Themes	Core Ideas
Portraying Roles of Women in Household	They teach us how to do all the chores. IDI_02 Filipino mothers do all the chores or work in the house and expects us to help in cooking, cleaning, taking care of the children. IDI_04 They leave the household chores to their daughters. FGD_05 My mother asks me to help in delicious cooking foods. IDI_06 I am here to help her do the work like laundry, cleaning and cooking and caring for sick siblings. FGD_01
Portraying Caring Attitude of Women	Your mother will always ask you to assist in cooking, cleaning, taking care of your family. FGD_02 They really care about their children. IDI_04 My mother also is taking care of me and my siblings. IDI_01 They defined how very hospitable and caring Filipina mothers are. FGD_03 Motherhood means providing that indescribable feeling of comfort, care and love, FGD_01
Portraying Model Roles of Women	Mothers are masters of planning and decisions making. IDI_02 It is her plans and decisions that really matter. IDI_07 I do seek for my mom's advice, especially in making certain decisions. FGD_03 I am a reflection of my mother. FGD_02
Portraying Parenting Styles of Women	Mothers are role models. IDI_04 Mothers play the most significant or influential role to their daughter's life. FGD_06 Filipino mothers are notorious and strict. FGD_03 She always protects us from something bad. IDI_06 You must be strong and brave if you are already a mother. I can say that I am strong because I was raised by a strong mother. FGD_05 My mother does not only teach me good morals; she teaches me to become a good woman. IDI_02 She teaches us the embodiment of what every woman like me, is capable of doing motherhood. IDI_03

Table 3 presents the significant themes generated from the collected data obtained from the participants. In addition, three major themes emerged, which are presented as follows: Valuing Adage of "Mother Knows Best," Revealing Roles of Motherhood, and Presenting Unique Relationship of Mother and Daughter.

Insights on Motherhood Insights from Philippine Poetry as Shared by the Daughters. From the depictions of motherhood concepts based on Philippine customs, the

following three themes emerged as insights and lessons learned from the daughters who participated in this endeavor:

The participants emphasize valuing adage of "Mother Knows Best", they believe that their mothers always wanted the best for their daughters; they believed that being a mother required selflessness and that mothers always knew best. Indeed, mother-daughter relationships are frequently marked by closeness,

intimacy, and support, all of which contribute to developing a shared deep bond Throughout their lifetimes (Cochran, 1985).

Thornton et al. (1990) discovered that the mother has the most significant influence on developing daughters' self-esteem. Bowlby (1988) asserts that daughters' attachment styles to their mothers predict the future quality of the relationship between mothers and daughters.

Therefore, it is clear that mothers have a meaningful impact on their daughters' decisions and lives (Ersun, 2007). It can also be deduced from this endeavor that a mother is considered a significant person in her daughter's life. The daughters believed that their mother was responsible for their character and personality development, particularly in revealing roles of motherhood.

They consider their mothers to be their inspiration, the person who motivates them to be a better person. According to Flax (1978), while daughters may complain about what their mothers wish for them in life, the mother-daughter dyad, which includes motherhood as a source of inspiration for their daughters, is critical for their personality development.

That is why Debold, Wilson, and Malave (1993) emphasized the critical role of empowered mothers in assisting their daughters in developing self-esteem and confidence. The mother's influence on a daughter's life

is enormous; in this study, the participants recognized the essence of good motherhood as modeled by their mother, as daughters reflect their mother. Kagitcibasi and Ataca (2005) highlighted the critical nature of daughters and mothers while having a constructive connection between these two women to improve their well-being and future generations.

In this endeavor, mothers acted like best friends to their daughters. It is possible to infer that they shared a special bond through which daughters learned the value and significance of their mother and motherhood, presenting the unique relationship of mother-daughter relationship.

According to Tyson (1991), the bond between mothers and their daughters is critical for a young woman's development during her life.

The daughters felt the same way, expressing their perspectives on motherhood as portrayed in the poems they read. As confirmed in this study, the mother-daughter relationship is the most intimate of all intergenerational dyads (Fischer, 1991).

Furthermore, it is a daughter's first significant relationship (Kitamura & Muto, 2001); consequently, daughters equate themselves with their mothers (Starrels, 1994). In summary, the relationship between daughters and mothers is typically closeness, friendship, and care; they share a strong bond that will last throughout their lives (Rossi, 1993).

Table III: Major Themes and Core Ideas on the Insights on Motherhood that Can Be Gained from Philippine Poetry

Major Themes	Core Ideas
Valuing Adage of “Mother Knows Best”	Mother always knows best. IDI_01 Mothers always do their best interest. IDI_06 A person who looks for what is best for me. IDI_03 They know what right and best for you. FGD_05 My mother is always there for me, willing to do her best. FGD_07
Revealing Roles of Motherhood	Mothers pose such great influence in their daughters’ character and personality. IDI_03 Mothers build up a strong foundation for their daughters’ behavior. IDI_02 I am mother’s reflection and I want her to be proud of me when I become a mother like her. FGD_07
Presenting Unique Relationship of Mother and Daughter	A mother has this resilient character... I want to learn her skills as a mother. IDI_06 My mother is my best friend until the time is through. IDI_01 It helped me in discerning the value and importance of a mother is a daughter's life. FGD_03

	<p>Good mother-daughter relationships start with being honest with your emotions to your mother. IDI_04</p> <p>I should treat her well, love her, respect her, and build a strong relationship between us. IDI_02</p> <p>It is amazing how mothers uniquely nurtured their children. IDI_02</p>
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IV. CONCLUSION

Based on the findings of the study, the following conclusions are drawn:

The study's findings indicate that excerpts from Philippine poetry depict the attachment and separation of a mother and daughter relationship. As revealed in this endeavor, mothers in the Philippines are said to be traditional mothers who place a premium on the gender roles their daughters should portray in society as a matter of conformity. Additionally, the conflict between mothers and daughters is unavoidable due to their divergent perspectives, mainly when the mother defines the roles assigned to women to comprehend.

According to the Mother-Daughter Attachment Model, the conflict between them is expected due to the other's emotionally manipulative behavior. Additionally, through the lens of Gender Socialization Theory, mothers are expected to educate and instruct their daughters to follow societal norms as reflected in Philippine customs.

The pondered insights and the information generated about how mothers are portrayed in Philippine poetry contribute to this research, given the scarcity, if not complete absence, of relevant literature that could contribute to the body of knowledge.

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