

## TABITABIPO: EXPLORATION OF PHILIPPINE LITERATURE AS A CORPUS-BASED STUDY

### ABSTRACT

The literature of the Philippines shows the European, North American and Asian colonial legacy of the country, hence the diverse and richness of the written works that it contains. These literary pieces could be interpreted in various ways that could help understand how those influences shaped Philippine literature and contributed to the nation's history and traditions over the years. The study sought to explore the literary works, particularly short stories in the Philippines. Narrative Analysis, specifically Gerard Genette's theory of Narratology with four analytical categories—narrative mood, narrative instance, narrative levels, and narrative time was used in interpreting 32 short stories from American to Contemporary period. After thorough analysis of the selected pieces, the study was able to determine that predominantly, Filipino writers from the time specified followed a varied manner in the act of narrating, employed a heterodiegetic voice, extradiegetic in its embedded narratives and a fair incorporation of singulative, repetitive and iterative components. Through the analysis, it was found out that the narrative mood, instance, time and level that were found in each literary piece were represented in both distinct and relative manner. The researchers recommend to the administrators in education to utilize studies as a device to structure other studies to help provide more evaluation and inquiries to the written works and for future researchers to produce more credible and generous sources about the interpretation, survey and analysis of the different literary pieces in the Philippines from the ancient to the present time.

Keywords: *education, philippine literature, short stories, narratology*

## INTRODUCTION

Philippine literature has always been a part of the academic journey of all Filipino learners. It is recognized as dynamic and reflects a diverse group of works, mostly from traditional folktales, histories about social and political themes, and even real-life encounters. However, the default condition of these pieces became obscurity since only a few people tried to explore them. Most Filipinos, especially from today's generation, tend to gravitate toward global popular culture. This resulted in less motivation and interest to learn more about the country's rich history through its literary works among the Filipino youth. Also, it affected how many young Filipino citizens came up with many fragmented interpretations of certain literary pieces taught in schools. It has become a challenge to introduce and teach literary pieces to Filipino students as one of the ways to promote the unique Filipino cultural values which were able to establish notable and remarkable lessons in certain aspects of life (Antonio, 2015).

Concerning the problem mentioned above, Bankoff and Weekley (2017) revealed that the Philippines is one of the countries in Southeast Asia where its literature is not examined or reviewed much, which resulted in the rise of perplexity among learners in drawing relevance and adapting in one's life the different morals that it tries to communicate and teach in their young minds. Moreover, this situation is congruent with how Philippine literature built its status from accumulated adulation over the past decades.

In the study conducted by Noda (2018), she was able to ascertain that due to few analyses and reviews regarding these significant literary pieces from the home country, integration, as well as reinforcement of various social norms and other relevant elements

contained in Philippine literature towards Filipino learners in the country, fall short. She also stated and found out that through exploring these pieces by renowned and highly acclaimed Filipino authors, certain age groups will be targeted inefficiently, and appropriation is also high.

In light of that, this study will seek to explore the short stories in the Philippines from the American to the Contemporary period and will try to explicate how they differ or resemble those distinct literary periods in terms of their analytical categories, namely: Narrative Mood, Narrative Instance, Narrative Level and Narrative Time in order to possibly offer to other students on how the different categories of narrating stories represented, demonstrated and emerged in the different literary period. This is grounded upon Gerard Genette's theory of Narratology.

The narrator's distance and perspective determine the narrative mood in the perspective of Genette's theory of Narratology. It has a prevailing structure and is highly connected with the voice. The narrator's distance shifts with narrated speech, transposed speech, indirect style, and reported speech. Reported speech is where the narrator uses the character's exact words by the characters and is usually placed in quotations. Moreover, narrated speech are characters' statements and deeds incorporated into the narration and handled similarly to other events. Lastly, transposed speech is where the narrator reports the character's words or deeds and presents his interpretation (Guillemette & Lévesque, 2016). This paper will focus on the representation of the narrative mood, particularly the distance of the selected literary texts in the different literary periods of the Philippines from the American to the Contemporary era.

Sequentially, the Narrative Instance relates to the precise time and place where the narrative occurs, often known as the temporal setting of the narrator's enunciation

(Mambrol, 2016). This category focuses on the narrative voice emphasizing if the narrator lets signs of his presence appear in the narrative he is recounting. These include heterodiegetic, the one in which the narrator is absent from the story he tells, homodiegetic which is delivered by a story character, someone actively involved in the narrative; and autodiegetic, pertaining to an narrator who is also the protagonist (Guillemette & Lévesque, 2016). The analysis presented in this paper concerns how the narrative instance, in particular the narrative voice, in the chosen literary texts are demonstrated throughout the various literary eras in the Philippines.

On the other hand, the Narrative Level refers to how the actions relate to the narrative acts (Mambrol, 2016) and the positions that the narrator and the narratee have regarding the story being told (Pier, 2016). The analysis will focus on embedded narratives which shift to extradiegetic, whose existence is outside of the fictional universe; intradiegetic, which is inside the narrative; and metadiegetic, which exists within the story world depicted by one of the characters (Guillemette & Lévesque, 2016). Part of the analysis that will be showcased in this paper is on how the chosen literary texts emerged at different narrative levels, particularly the embedded narrative, throughout each of the country's literary eras.

Moreover, the Narrative Time is the time indicated by the verb tense used in the narrative, and the time of the event is the time of the narrative itself, in which the event is described as it occurs (Mambrol, 2016). This analyzes the frequency of narrative time in which Genette describes three different types of frequency: singulative, which involves a one-to-one relationship between fabulae events and their rendering in the story; repetitive, which occurs when the same fabulae event is narrated repeatedly; and iterative, which occurs when the story aggregates several similar occurrences into a common

mention (Landa, 2016). Now, part of this paper's analysis will delve into how these selected literary works emerged across distinct narrative times in each of the country's literary eras, especially in frequency.

Significantly, this study aims to analyze the short stories of the Philippines in different periods and categorize them by their narrative structures. It is essential to comprehend and categorize the many underlying narrative structures in these pieces as it helps learners value, understand, and explore Philippine literature's history. These outcomes could be favorable or unfavorable.

Substantially, the proponents are encouraged to examine more about this study since there were many related studies about this in developed countries such as France and other nations, which had contributed more to the successful establishment in terms of making meaning of the texts through this aspect of structuralism (Scheffel, 2020). These will also serve as a foundation for the current study. The proponents believed this should be analyzed and carried out more in the Philippines. As a result, the proponents were prompted to conduct a study to review and analyze the wide array of short stories in the Philippines from different periods. This study aims to grasp better how Philippine literature provides the foundation for understanding the narrative structure when analyzing the stories from each era. The study aims to accomplish the following research goal specifically: (1) How is the narrative mood in the selected literary texts represented in the different literary periods of the Philippines? (2) How is the narrative instance contained in each selection demonstrated in different literary periods of the Philippines? Moreover, (3) How do the narrative levels and time found in each literary piece emerge in the different literary periods?

## METHODOLOGY

### Research Corpora

This study collected, analyzed, and examined Philippine literary short stories that were categorized by literary era and literary form. American, Japanese, Republic, and Contemporary periods comprise the literary era. Short stories are literary forms that are being focused on in this study. We gathered (33) short stories from four literary periods; (8) from the American Period, (5) from the Japanese Period, (8) from the Republic Period, and (11) from the contemporary Period. The short stories gathered are according to the time of publication, and we aligned them with the Philippine Literature timeline.

### Corpus Design

The study employed Narratology using narrative analysis. Narratology examines the internal workings of narrative, the form that a narrated story takes (Guillemette & Lévesque, 2016). According to Wood (2011), a qualitative research approach seeks to construct a narrative of participants' lives. This method of narrative analysis enables us to comprehend, characterize, organize, and explain the workings of stories (Pier, 2014). In this research, we also used narrative analysis to analyze our chosen short stories. Furthermore, Finding the fundamental ideologies embedded in stories and the larger society that shapes the narratives can be done effectively through narrative analysis (Stokes, 2003) and focuses on analyzing the key narratives from a study group's narratives (Kaluza, 2023).

## Corpus Analysis

Regarding corpus analysis, the researchers investigated and examined Philippine literature from various eras to provide historical insights into chosen narratology theories. When assessing the data, the researcher read, explored, categorized, and evaluated stories from various eras by different authors. In literary theory, Narratology is the study of narrative structure. It focuses on the similarities and differences between narratives (Augusten, 2008). It comprises analytical categories: Narrative mood, Narrative Instance, Narrative Level, and Narrative Time as seen in Figure 1 Genette Narrative Typology below (Guillemette & Lévesque, 2016).

Figure 1. Summary of Genette Narrative Typology

**Summary of Genette's narrative typology**

ANALYTICAL CATEGORIES	ELEMENTS ANALYZED	COMPONENTS				
NARRATIVE MOOD	DISTANCE	Reported speech	Transposed speech, indirect style	Transposed speech, free indirect style	Narratized speech	
	FUNCTIONS OF THE NARRATOR	Narrative function	Directing function	Communication function	Testimonial function	Ideological function
NARRATIVE INSTANCE	NARRATIVE VOICE	Homodiegetic narrator		Heterodiegetic narrator	Autodiegetic narrator	
	TIME OF NARRATION	Subsequent narration	Prior narration	Simultaneous narration	Interpolated narration	
	NARRATIVE PERSPECTIVE	Zero focalization		Internal focalization	External focalization	
NARRATIVE LEVELS	EMBEDDED NARRATIVES	Extra-diegetic	Intra-diegetic	Meta-diegetic	Meta-meta-diegetic, etc.	
	METALEPSIS	Breaching of narrative levels				
NARRATIVE TIME	ORDER	Analepsis	Prolepsis	Reich	Extent	
	NARRATIVE SPEED	Pause	Scene	Summary	Ellipsis	
	FREQUENCY OF EVENTS	Singulative		Repeating	Iterative	

In analyzing the data, we gathered short stories by classifying them according to their respective publication periods, as seen in Figure 2. We used a table to organize the data so that the results and discussion could more clearly classify and organize the narratological process as seen in the tables (see Table 1 to Table 4). Then, through its

components, this Table demonstrates how we categorize the stories using narratology analytical categories.

Figure 2. Philippine Short Stories in Each Period.

Periods	Title and Authors
<b>American</b>	<ul style="list-style-type: none"> <li>● <b>Magnificence</b> by Estrella Alfon</li> <li>● <b>The Small Key</b> by Paz Latorena</li> <li>● <b>Footnote To Youth</b> by Jose Garcia Villa</li> <li>● <b>Dead Stars</b> by Paz Marquez Benitez</li> <li>● <b>My Father Goes to Court</b> by Carlos Bulosan</li> <li>● <b>How My Brother Leon Brought Home a Wife</b> by Manuel Arguella</li> <li>● <b>Desire</b> by Paz Latorena</li> <li>● <b>A Night in the Hills</b> by Paz Marquez Benitez</li> </ul>
<b>Japanese</b>	<ul style="list-style-type: none"> <li>● <b>Lupang Tinubuan</b> by Narciso Reyes</li> <li>● <b>Dog Eaters</b> by Leoncio Deriada</li> <li>● <b>Uhawang Tigangna Lupa</b> by Liwayway Arceo</li> <li>● <b>The Virgin</b> by Kerima Polotan</li> <li>● <b>The Day the Dancers Came</b> by Bienvenido N. Santos.</li> </ul>
<b>Republic</b>	<ul style="list-style-type: none"> <li>● <b>Summer Solstice</b> by Nick Joaquin</li> <li>● <b>Spots On Their Wings</b> by Antonio Enriquez</li> <li>● <b>Midsummer</b> by Manuel Arguilla</li> <li>● <b>The Mats</b> by Francisco Arcellana</li> <li>● <b>The Visitation of the Gods</b> by Gilda Cordero-Fernando</li> <li>● <b>The Cries of Children on an April Afternoon in the Year 1957</b> by Gregorio Brillantes</li> <li>● <b>A Wilderness of Sweets</b> by Gilda Fernando</li> <li>● <b>Generations</b> by Ninotchka Rosca</li> </ul>
<b>Contemporary</b>	<ul style="list-style-type: none"> <li>● <b>Nanking Store</b> by Macario Tiu</li> <li>● <b>All Over the World</b> by Vicente Rivera Jr.</li> </ul>

- **Love In The Cornhusks** by Aida Rivera-Ford
  - **The Bread Of Salt** by NVM Gonzalez
  - **The Homing Mandarin** by Jaime An Lim
  - **The art of understatement** by Cristina Hidalgo
  - **The Walk** by Joy Dayrit
  - **The Penmanship** by Jose Dalisay Jr.
  - **Bearer of Sorrows** by Charlson Ong
  - **Professor Quemada's Last Words** by Eric Gamalinda
  - **The Tale of Tonyo The Brave** by Maria Taboclaon
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UNDER PEER REVIEW

## RESULTS AND DISCUSSION

**Table 1. Narrative Mood in the selected literary texts**

Periods	Narrative Mood
American	<ul style="list-style-type: none"> <li>• <b>Reported Speech</b> Magnificence, The Small Key, Footnote to Youth, Dead Stars, My Father Goes to Court, How My Brother Leon Brought Home a Wife, Desire and A Night in the Hills</li> <li>• <b>Transposed Speech Indirect Style</b> Magnificence, Footnote to Youth, Dead Stars, My Father Goes to Court,</li> <li>• <b>Narratized Speech</b> (Magnificence, The Small Key, Footnote to Youth, Dead Stars, My Father Goes to Court, How My Brother Leon Brought Home a Wife, Desire and A Night in the Hills)</li> </ul>
Japanese	<ul style="list-style-type: none"> <li>• <b>Reported Speech</b> Lupang Tinubuan by Narciso &amp; Dog Eaters by Deriada and The Virgin by Kerima &amp; The Day the Dancers Came by Bienvenido</li> <li>• <b>Narratized Speech</b> Dog Eaters</li> <li>• <b>Transposed Speech indirect style</b> Uhawang Tigangna Lupa, Lupang Tinubuan, Dog Eaters and The Day the Dancers Came</li> </ul>
Republic	<ul style="list-style-type: none"> <li>• <b>Reported Speech</b> Summer Solstice, Spots on Their Wings, Midsummer, The Mats, The Visitation of the Gods, The Cries of Children on an April Afternoon in the Year 1957, A Wilderness of Sweets and Generations</li> <li>• <b>Transposed Speech Indirect Style</b> Summer Solstice, Spots on Their Wings, The Cries of Children on an April</li> </ul>

Contemporary	<p>Afternoon in the Year 1957 and A wilderness of sweets</p> <ul style="list-style-type: none"> <li>● <b>Naratized Speech</b> Summer Solstice, Spots On Their Wings, The Mats, The Visitation of the Gods, The Cries of Children on an April Afternoon in the Year 1957, A wilderness of sweets and Generations</li> <li>● <b>Reported Speech</b> All Over The World, Love In The Cornhusks, Nanking Store, The Tale of Tonyo The Brave, The Homing Mandarin, The Art of Understatement, Professor Quemada's Last Words, Bearer of Sorrows, The Walk and The Penmanship</li> <li>● <b>Transposed Speech indirect</b> The Penmanship and Nanking Store</li> <li>● <b>Narratized Speech</b> The Bread Of Salt, All Over The World, Love In The Cornhusks, Nanking Store and Bearer of Sorrows</li> </ul>
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Table 1 shows the narrative mood in the selected literary texts from the American Contemporary period, which are represented following more than one degree of narrative distance per story. This implies that the authors of those short stories employed a varied manner to the act of narrating, which also adds diversity as a way of chronicling the events of a story (Guillemette & Lévesque, 2016).

Moreover, the use of multiple narrative distances helped advance the functional aspect of every narrative with respect to its thematic aspects. It enabled the writers to connect readers with the characters and events of the story (Gardner, 1991). This means that based on the selected short stories, the varied narrative distances that operated in every literary piece could help put forward the dominating motives and/or aims of the

Filipino people represented by the dynamic interactions of the characters and events of every story in every period.

According to Martin (2021), in involving an effective narratorial presence, striking the right balance between portraying facts and being creative in the narrative using distance intrinsically in multiform would pave the way for many readers to enjoy one of the rewards of reading which is to have clarity of the problems that people are facing in their existence in the physical world. Hence, those writers' varied use of distance gave the early Filipinos a sense of whatever chaos they can observe from their environment during an articular time they belong in Philippine history, which is projected in the stories.

Here, the few lines from the selected stories from which these results are taken are represented:

Periods	Reported Speech	Transposed Speech Indirect style	Narratized Speech
American <b>(Dead Stars by Paz Benitez)</b>	<i>"What do you think happened?" asked Carmen, pursuing her thought.</i>	<i>He listened not so much to what she said as to the nuances in her voice.</i>	<i>... father and son would go crunching up the gravel road to the house on the hill.</i>
Japanese <b>(Dog Eaters by Leoncio Deriada)</b>	<i>"Come, come, Mariana darling," he said, smiling condescendingly.</i>	<i>But Mariana's mind was outside her room as she watched her husband lean out of the window to answer the invitation of the dog-eaters of Artiaga Street.</i>	<i>Mariana felt a stirring in her womb. She felt her belly with both hands. Her tight-faded dress could not quite conceal this most unwanted pregnancy.</i>
Republic <b>(Summer Solstice by ...)</b>	<i>"She is beautiful— as that old tree you are leaning on is beautiful," calmly</i>	<i>Their teeth flashed white in their laughing faces and their hot bodies</i>	<i>She stared down in sudden horror, transfixed—and she</i>

<p><b>NickJ oaquin)</b></p>	<p><i>insisted youngman, mocking herwithhiseyes.</i></p>	<p><i>the yprancedpast, dedinfierydust... r.</i></p>	<p><i>glowedcrimsonasthe shrou dedinfierydust... r.</i></p>	<p><i>felt her violentshuddle</i></p>
<p>Contemporary <b>(TheNanking Store byMacariuti u)</b></p>	<p><i>"Hoa,TuaPoya,yo u've grown verytall!"hesaid, ru fflingmy hair.</i></p>	<p><i>Latershebegan toservecustomersdir ectlyasifshewereone ofthesalesgirls.</i></p>		

**Table 2. Narrative Instance in these selected literary texts**

Periods	Narrative instance
American	<ul style="list-style-type: none"> <li>• <b>Homodiegetic</b> My Father Goes to Court, How My Brother Leon Brought Home a Wife</li> <li>• <b>Heterodiegetic</b> The Small Key, Footnote to Youth, Dead Stars, Desire and A Night in the Hills and Magnificence</li> </ul>
Japanese	<ul style="list-style-type: none"> <li>• <b>Heterodiegetic-</b> Lupang Tinubuanby, Dog Eaters, The Virgin and The Day the Dancers Came</li> </ul>
Republic	<ul style="list-style-type: none"> <li>• <b>Autodiegetic</b> Uhawang Tigangna Lupa</li> <li>• <b>Homodiegetic</b> A Wilderness of Sweets</li> <li>• <b>Heterodiegetic</b> Summer Solstice, Spots on Their Wings, Midsummer, The Mats, The Visitation of the Gods, The Cries of Children on an April Afternoon in the Year 1957 and Generations</li> </ul>
Contemporary	<ul style="list-style-type: none"> <li>• <b>Heterodiegetic</b> Love in the Cornhusks, Professor Quemada's, Bearer of Sorrows, Last Words, The Penmanship and The Walk</li> <li>• <b>Autodiegetic</b> All Over The World, The Tale of Tonyo The Brave and The Bread of</li> </ul>

- **Homodiegetic**

Nanking Store, The Homing Mandarin  
, The Art of Understatement

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Table 2 shows the narrative instance, precisely the element of narrative voice contained in each selected selection. It was demonstrated in different Philippine literary periods by drawing onto two or three types of narrative voices. Based on the result presented, all literary periods ascribed to the dominating type is the heterodiegetic voice. This element is widely used in stories since it employs third-person narration. Whether in a limited or omniscient perspective, it easily enables readers to connect to the story and where it is headed (Crawford, 2019). This is due to getting into the characters' minds, making them more aware of what a character or characters in a story advocate for, mirroring the reality of the people in a particular place where the stories originated (Leavy, 2016). It provides more perspective, thus fostering more objectivity to what it reflects in the real world or the current situation of the writer in which the narrative is rooted (Mayor, 2017). It allows writers to show what is happening instead of telling the readers, which makes it more immersive for the one who will consume the narratives (Lister, 2019). This implies that predominantly, the use of heterodiegetic voice in most short stories resulted on account of allowing more readers to consciously get a hold of what the Philippines and the Filipinos during a particular period wrestled with.

Moreover, in the result, a considerable number of stories are written using the homodiegetic voice from all literary periods. This element is also fairly used because it places the author to an advantage in terms of situating the readers to be active in what is happening in the narratives since the type of narrator that homodiegetic possesses are

considered to be, at times, unreliable and not a transparent medium (Graham & Creer, 2006). However, it is only sometimes used because maximizing the first-person narration challenges the readers due to the limitations that only the single character encompasses (Gadd, 2005). In the context of the chosen Philippine short stories from the four literary periods, most Filipino writers in those literary periods went for a narrative representation that would be forthright enough for its audience. According to Lumbera (2001), fueled by the intention to give a portrait of an ideal Filipino—someone who is always prepared of one's own accord to sacrifice concerns for the greater good, stories were mainly written in a straightforward manner also considering the advent of writing stories in the English language. On the other hand, stories written following the autodiegetic voice also emerged within limits. These stories mostly involve characters who embody resilience and bravery in difficult times. Here, the few paragraphs from these selected stories from which these results are taken are presented:

<b>Period</b>	<b>Heterodiegetic</b>	<b>Homodiegetic</b>	<b>Autodiegetic</b>
American	<b>The Small Key</b> <i>Paragraph 3</i>	<b>My Father Goes to Court</b> <i>Paragraph 1</i>	
Japanese	<b>Lupang Tinubuan</b> <i>Paragraph 5</i>		<b>Uhaw ang Tigangna Lupa</b> <i>Paragraph 2</i>
Republic	<b>Summer Solstice</b> <i>Paragraph 1</i>	<b>A Wilderness of Sweets</b> <i>Paragraph 1</i>	
Contemporary	<b>Love In the Cornhusks</b> <i>Paragraph 1</i>	<b>Nanking Store</b> <i>Paragraph 1</i>	<b>All Over The World</b> <i>Paragraph 2</i>

Table 3. Narrative Level in the selected literary texts

Periods	Narrative Levels
American	<ul style="list-style-type: none"> <li>• <b>Extradiegetic</b> The Small Key by Paz Latorena, Footnote to Youth, Dead Stars, Desire, A Night in the Hills and Magnificence by Estrella Alfon</li> <li>• <b>Intradiegetic</b> My Father Goes to Court and How My Brother Leon Brought Home a Wife</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Extradiegetic</b> Lupang Tinubuan, Dog Eaters, The Virgin and The Day the Dancers Came</li> <li>• <b>Metadiegetic</b> Uhawang Tigangna Lupa</li> </ul>
Japanese	<ul style="list-style-type: none"> <li>• <b>Extradiegetic</b> Summer Solstice, Midsummer, The Mats, The Visitation of the Gods, The Cries of Children on an April Afternoon in the Year 1957 and Generations</li> <li>• <b>Intradiegetic</b> Spots on Their Wings and A Wilderness of Sweets</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Intradiegetic</b> Nanking Store and The Tale of Tonyo, The Brave</li> <li>• <b>Metadiegetic</b> All Over the World, The Bread of Salt, The Homing Mandarin, The Art of Understatement and The Walk</li> <li>• <b>Extradiegetic</b> Love in the Cornhusks, Professor Quemada's Last Words, Bearer of Sorrows and The Penmanship</li> </ul>
Contemporary	

Table 3 showcases the embedded narratives that hold within every literary period. It dominantly employs the extradiegetic approach in its narration. This type of telling is widely used as it puts significant distance between the author and the ideas present within a particular story, making the realities that every story projects more impartial. It highlights the presence of a voice-over of an impersonal narrator that also contributes

towards giving a semantic closure to the different aspects of the story, especially the visual sequences (Rossolatos, 2013). In the American period, literature is pinned on romanticism and realism (Soriano, 2013). The ethical aspects that these literary pieces emanated centered upon the value of independence, integrity, decisiveness, self-reliance, and above all, patriotism to one's country (Woods, 2006).

On the other hand, daily life, poverty, and patriotism were centered in the Japanese literary era. In the Republic period, most pieces explored social injustices, criticisms about the government, and other related realities of the time (Aguilar, 1994). Lastly, in the Contemporary period, struggles in ordinary living and accepting different transition phases in one's life and other similar themes were contained. These concepts ascribe to characteristics of realism and should be discussed objectively (Tallis, 1998). Therefore, using an extradiegetic style in narration makes a story authentic.

It stimulates the reader's confidence in the narrator. Also, the strength and persuasiveness of a text's authenticity are related to the degree of authority of the storyteller. This narrative authority is attained when narration is in the third person (which is what extradiegetic holds), and the narrator contends that objective knowledge of the world is accessible. The strength of story authentication is strongly related to theories that regard societal life as an objective, genuine totality, an autonomous element of objective reality comprised of social groupings and institutions, and value-based and ideological systems. *Society* is an objective reality that controls and influences single and social group behavior (Kvas, 2019).

Moreover, a few literary pieces used intradiegetic narration were in the American, Republic, and Contemporary eras. This is also pretty used, as it expresses a character's point of view through an outside narrative voice, offering a sense of reliability because it

is not as subjective as a first-person narrator. It also guides the readers in the perception of the narrative. This implies that most of the narratives of such a consistently provide an objective approach to storytelling. Additionally, fewer pieces in Japanese and Contemporary literature have metadiegetic narration as it lets the readers drawn into the subjectivity of a character (Dubowsky, 2016).

Here, the few lines from the selected stories from which these results are taken are presented:

Period	Extradiegetic	Metadiegetic	Intradiegetic
American	<p><b>Footnote to Youth</b></p> <p><i>Dodong finally decided to tell it, a thought came to him his father might refuse to consider it. His father was silent hard-working farmer who chewed areca nut, which he had learned to do from his mother, Dodong's grandmother.</i></p>		<p><b>My Father goes to court</b></p> <p><i>When I was four, I lived with my mother and brothers and sisters in a small town on the island of Luzon.</i></p>
	<p><b>The day the Dancers came</b></p> <p><i>As soon as Fil woke up, he noticed a whiteness outside, quite unusual for the November morning they had been having.</i></p>	<p><b>Uhawang Tigang na Lupa</b></p> <p><i>Ilang araw ko nang hindi na dala-wang aklatan: ilang araw ko nang hindi na sasala-min ang isang larawang mahalsa akin: bilugang mukha, malapad na noo,</i></p>	
Japanese			

hati-sa-  
kaliawangbuhok,  
singkitnamgamata,  
hindikatangusangi  
long,mgalabing  
duyan ng  
isangngitingpusp  
os-  
kasiyahan...Saka  
nya ang  
akingnooatmgam  
ata.

	<b>Midsummer</b>		<b>Spots On Their Wings</b>
Republic	<i>“He pulled down his hat until the widebrim touched his shoulders.”</i>		<i>“We froze and thought we were dead men when the savage started again to fork.”</i>
	<b>Love in the Cornhusks</b>	<b>All over the World</b>	<b>Nanking Store</b>
Contemporary	<i>Tinang laughed and felt warmness for her former mistress and the boy Tito. She sat self-consciously on the black narra sofa, for the first time a visitor.</i>	<i>I had always liked empty streets in the night; I had always stopped for a while in these streets listening for something I did not quite know what.</i>	<i>I was six years old when I sensed that something had gone wrong with their marriage</i>

**Table 4. Narrative Time in the selected literary texts**

Periods	Narrative instance
American	<ul style="list-style-type: none"> <li>● <b>Repetitive</b> The Small Key, Dead Stars, Desire and A Night in the Hills</li> <li>● <b>Iterative</b> Footnote to Youth, My Father Goes to Court, Magnificence and How My Brother Leon Brought</li> </ul>

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Japanese	<ul style="list-style-type: none"> <li>● <b>Singulative</b> TheSmallKey,DeadStars,Desire,ANightintheHills,FootnotetoYouth,MyFatherGoestoCourt,MagnificenceandHowMyBrother Leon Brought</li> <li>● <b>Iterative</b> LupangTinubuan,DogEaters,UhawangTigangnaLupa, The VirginandThe Day the DancersCame</li> </ul>
Republic	<ul style="list-style-type: none"> <li>● <b>Singulative</b> LupangTinubuan,DogEaters,UhawangTigangnaLupa,TheVirginandThe Day the DancersCame</li> <li>● <b>Repetitive</b> Summer Solstice, Midsummer and AWildernessof Sweets</li> <li>● <b>Iterative</b> SpotsOnTheirWings,TheMats,TheVisitationoftheGods,TheCriesofChildren on an April Afternoon inthe Year 1957and Generations</li> </ul>
Contemporary	<ul style="list-style-type: none"> <li>● <b>Singulative</b> SummerSolstice,Midsummer,AWildernessofSweets,SpotsonTheirWings, The Mats, The VisitationoftheGods,TheCriesofChildrenonan AprilAfternoonintheYear1957and Generations</li> <li>● <b>Iterative Narrative</b> TheHomingMandarinandThePenmanship,AllOvertheWorld,Love In The Cornhusks, The BreadOf Salt, Bearer of Swords, The WalkandTheTale of TonyoTheBrave</li> <li>● <b>Repetitive</b> NankingStore,TheArtofUnderstatement, Professor Quemada'sLastWords,</li> <li>● <b>Singulative</b> TheHomingMandarinandThePenmanship,AllOvertheWorld,LoveInTheCornhusks,TheBread</li> </ul>

and The Tale of Tonyo The  
Brave, Nanking Store, The Art of Under  
statement,

Professor  
Quemada's Last Words.

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Table 4 presents the narrative time that all selected short stories followed, where in the singular track is present and common to all stories (Collier, 2021). This is consistently used as it serves as the default or baseline mode of the narrative. It helps to establish some sequences of the story and a form of simple telling (Herman, 2002). Numerous stories have repetitive and iterative types of frequency. This means that in most of these literary pieces, multiple recurring events within the story happen. These two types are widely used interchangeably since both pertain to events that transpired more than once concerning the narrative. The only difference is that iterative only suggests and implies that it happened many times, leaving the frequency of the action to the reader's imagination (Collier, 2021). In writing stories, iterative narration is advantageous as it is economical in a discursive sense, signifying that a customary action is essential to understanding the story. Aside from that, it plays a part in setting the conflict between regular habits and the behavior that attempts to destroy them (Brown, 2010).

Moreover, the repetitive type of narration is rarely used but helps highlight fights and flights in the story. Aside from that, it is being applied by many writers to call attention to how a particular issue or event is so powerful and vital to the story. It succors the writer to effectively let readers understand the story more and evoke the right emotions towards a particular concept, precisely capturing the right way to tell an important idea (Prentiss & Walker, 2020).

Based on the results above, narrative time emerged by using all types of frequency regardless of which literary period it belongs to. This implies that those stories aimed to

put forward a manner of narrating that are focused on directing the reader's understanding and attention to how a pile of multiple occurrences of an event makes way to get a hold of the character's experiences, feeling, perceptions, and overall journey; to have an awareness of the essential ideas and or concepts that every story communicates as well as takeaways from the lessons it possesses.

Here, the few lines from the selected stories from which these results are taken are presented:

<b>Periods</b>	<b>Repetitive</b>	<b>Iterative</b>	<b>Singulative</b>
<b>American</b>	<p><b>The Small Key</b></p> <p><i>“She threaded a needle, but after a few uneven stitches...”</i></p> <p><i>“She tried to thread the needle once more.”</i></p>	<p><b>Footnote to Youth</b></p> <p><i>“He got another piece and wanted some more, but he thought of leaving the remainder for his parents.”</i></p>	<p><b>My Father Goes to Court</b></p> <p><i>“One morning a policeman from the presidencia came to our house with a sealed paper.”</i></p>
<b>Japanese</b>		<p><b>Lupang Tinubuan</b></p> <p><i>’Doon siyamalimit magpali pad ngsarang golanoon gbata pa siyang munti.</i></p>	<p><b>The Day the Dancers Came</b></p> <p><i>The lights shone on the avenues like soiled lamps centuries old and the skyscrapers became monsters with a thousand sore eyes.</i></p>
<b>Republic</b>	<p><b>Summer Solstice</b></p> <p><i>“Donya Lupeng blushed looking around helplessly...”</i></p> <p><i>“watching stolidly,</i></p>	<p><b>The Mats</b></p> <p><i>“Every one of the children had sometime in their lives slept on a few had slept on</i></p>	<p><b>Generations</b></p> <p><i>“The boys stripped immediately and dived into the water.”</i></p>

*itmore than  
once.”*

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	<i>she blushed a gain."</i>		
<b>Contemporary</b>	<b>Nanking Store</b>	<b>The Tale of Tony the Brave</b>	<b>Love in the Corn husks</b>
	<i>"What I remember most was jumping and romping on their pristine matrimonial bed after the wedding."</i>	<i>"He gave him the dagger to keep, a swell, reminding him that he should follow his father's footsteps should the same thing happen again."</i>	<i>"She shove d together a pile of husks with her foot and laid the baby down upon it."</i>
	<i>"I hoped nobody remembered that I jumped on their matrimonial bed to give them good luck."</i>		

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