

Emerging Hybrid Pedagogical Framework from Gay Gendered Performance and Psychological Defense Mechanisms in *Lamyos*

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Article Details:

Received: 28 June 2026

Revised: 2 August 2026

Accepted: 10 August 2026

Published: 31 August 2026

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Recommended Citation:

Dulay, D. C. & Guillermo, R. V. (2026). Emerging hybrid pedagogical framework from gay gendered performance and psychological defense mechanisms in *Lamyos*. The International Review of Multidisciplinary Research. 1 (10), 219-245.
<https://doi.org/10.67167/vertex.718>

Index Terms:

gender performativity theory, *lamyos*, literary criticism, psychoanalysis, psychological defense mechanisms, queer

Abstract. Using qualitative content analysis guided by the lens of Gender Performativity Theory and the lens of psychological defense mechanisms, selections from *Lamyos*, a volume of queer-themed Philippine fictions in prose edited by J. Neil C. Garcia, were analyzed to determine the gay gendered performances of the gay characters, the psychological defense mechanisms used and their impact on gender identity and sexuality, and an emerging pedagogical framework for the critical analysis of gay-themed Philippine prose fiction in English. Regarding gay gendered performance, it was found out that in many ways under sexual emotional involvements, gay characters perform their gender by engaging sexually with males and showing attraction with same-sex. In many ways under personal inclinations, gay characters perform their gender by living like a stereotypical feminine. In many ways under psychological and behavioral displays, gay characters perform their gender by engaging femininely with others. The study found that many gay characters in Philippine gay-themed fiction in prose use various psychological defense mechanisms, such as fantasy, projection, identification, sublimation, displacement, repression, intellectualization, reaction formation, and denial impacting aspects of gender and sexuality. Combining these results led to the conceptualization of the emerging hybrid pedagogical framework known as 'Tripartite Gay-gendered Psychoanalytical Pedagogical Framework' that uses deductive top-down approach in the analysis of gay-themed Philippine prose fiction using sub-frame which is operationally defined as a combination of queer character trait plus the appropriate psychological defense mechanism(s). The study recommends the adoption of the pedagogical framework and its refinement by including larger corpus.

Introduction

Literary Criticism is the analysis, study, and evaluation of literary piece (Thamarana, 2015). It is the critical interpretation of any literary text with a certain literary theory (Mishra, 2020). Theories in literary criticism include Queer Theory (Bhagat, 2024; Nwadike & Onunkwo, 2018) and Psychoanalytic Literary Theory (Nwadike & Onunkwo, 2018).

Judith Butler is one of the leading thinkers in gender studies (Maclaran, 2017). Among the queer theories is Judith Butler's Gender Performativity Theory. Performance is among the many key words explaining Judith Butler's philosophy – hence, gender is performed, and identity is shaped by performing gendered traits (Rodriguez and Rodriguez, 2019). Since gender is performed, gendered performance refers to learned, repetitive, and stylized set of actions, such as, behavior, clothing, speech, speech patterns, gestures, mannerisms, ways of moving, styles of interacting, and ways on showing care or toughness distinct to a gender identity.

Freudian Psychoanalysis studies the unconscious mind (Mambrol, 2016). In Freudian psychoanalysis, psychological defense mechanisms, mainly outlined and studied by Sigmund Freud's daughter Anna Freud (Ciccarelli & Meyer, 2006), refers unconscious mental mechanisms used by the mind to cope with stressful and anxiety-producing stimulus. According to Passer and Smith (2008) and Ciccarelli and Meyer (2006), the psychological defense mechanisms include repression, denial, displacement, intellectualization, projection, rationalization, reaction formation, sublimation, regression,

identification, compensation (substitution). Fantasy as a psychological defense mechanism was mentioned by Madeddu and Di Sarno (2024) and Marwenti (2020).

The literature offers a number of research studies using the lens of Gender Performativity Theory that analyzed gay representations in film (e.g., Lim, 2025; Inton, 2018; Inton, 2017). There are research studies that analyzed gay-themed literature (e.g., Quismorio, 2012; Salazar, 2005). However, the study of Wright (2017) appears to be the only non-bachelor's thesis study that explicitly utilized Butlerian framework and it is limited in the analysis of a few literary works in prose.

It is evident that 'psychological defense mechanisms' has been used as a lens in the psychoanalysis of characters in films (e.g., Rezeki, Tawakal, & Setyowati, 2023; Putra, Astuti, & Ariani, 2023; Warkey, Sili, & Asanti, 2020) and novels (e.g., RAHAYU, 2024; Khendy, 2020; Ulfa & Wulandari, 2019). Marwenti (2020) appears to be the only online published research study that focused on the psychological defense mechanisms of non-Filipino gay character in the literary analysis context.

These led to the gaps in the literature: It appears that there are limited research studies on the Philippine gay-themed prose fiction using the lenses of Gender Performativity Theory and psychological defense mechanisms.

This research study combined two lenses, namely, Gender Performativity Theory and psychological defense mechanisms to deeply understand Filipino gays through modern gay literature on their performative gender and their psychological defense mechanisms surrounding their gender identity and sexuality. The results led to the conceptualization of an emerging hybrid pedagogical framework known as 'Tripartite Gay-gendered Psychoanalytical Pedagogical Framework' that employs deductive top-down approach in the analysis of gay-themed Philippine prose fiction using sub-frame for the critical analysis of gay-themed Philippine prose fiction in English.

In many ways, this study aimed to contribute to the achievement of Quality Education and Gender Equality as a sustainable development goal.

Research Questions

This research study generally aimed to understand Filipino gays through modern gay literature on their performative gender and their psychological defense mechanisms surrounding their gender and sexuality. This research study specifically answered the following research questions:

1. What are the gay gendered performances in selected fiction works in Lamyos?
2. How do the psychological defense mechanisms used by gay characters in selected gay fiction works in Lamyos impact the gay gender identity and sexuality?
3. What emerging pedagogical framework can be conceptualized for the critical analysis of gay-themed Philippine prose fiction in English?

Methodology

This study adopted qualitative content analysis. It adopted the framework of Wright (2017) which classified queer character traits namely, sexual-emotional involvements (i.e., the gay character's sensual, erotic, and emotive connection with people they consider significant); personal inclinations (i.e., what the gay character usually like to do); and psychological/behavioral display (i.e., the gay character's thinking and actions performed with their object of desire or with other people). It also adapted the framework of Marwenti (2020) which deductively used psychological defense mechanisms.

The corpus of study was selected literary pieces from the Lamyos book edited by J. Neil C. Garcia who is one of the leading figures in gay gender and sexuality studies in the Philippines. Lamyos was published in 2021. The inclusion criteria regarding the literary pieces to be analyzed to achieve the objectives of the study were (a) The literary piece exhibits gay character(s) either main character or background character; (b) The literary piece exhibits gay-gendered performance; and (c) The literary piece exhibits trace of psychological defense mechanisms. Selected gay-themed literary pieces were Ultima Twink, Dibuhong Martir, Ang Natatanging Lamyos ng mga Bakla, Notes on Extinction (From a Novel in Progress), The Consequence of Crossing Gazes (From a Novel in Progress), Mabitac (From a Novel in Progress), Red Devil, and Front Seat.

Abductive-process coding (a combination of deductive approach and inductive approach using process codes) and deductive-process coding in thematic analysis were employed in the analyses of qualitative data found in the selections of the Lamyos book. In addressing the first research question, abductive coding was employed in data analyses. In the process, the identified queer character traits of Wright (2017), namely sexual-emotional involvements, personal inclinations, and psychological/behavioral displays were considered as categories to where the codes, themes, and major themes that

emerged from the analysis would be classified into. Excerpts explicitly suggesting gay gendered performance from the selections were gathered considering their contexts. Analyses were accomplished and results were validated by the researcher's adviser. On the other hand, the second research question was addressed using deductive-process coding where the psychological defense mechanisms were the pre-existing classifications to where the qualitative data found in the selections be categorized into. Similarly, excerpts that explicitly suggesting psychological defense mechanisms from the selections were gathered considering their contexts. Analyses were accomplished and results were validated by three experts in psychology. To address the third research question, results from the first research question and from the second research question were combined leading to the conceptualization of the Tripartite Gay-gendered Psychoanalytical Pedagogical Framework. Specifically, the following were followed towards the conceptualization of the pedagogical framework. Results about the gendered performance of the gay characters under the three queer character traits (i.e., sexual emotional involvements, personal inclinations, and psychological and behavioral displays) were paired with the psychological defense mechanisms used by the gay characters in the selections. The pairing is called a sub-frame and it should combine queer character trait in which gendered performance are under it and the psychological defense mechanisms used by gay characters in the selections in connection with their gender identity and sexuality. The pairing highly depended on the available textual evidence(s) or proof(s) under each psychological defense mechanism used and how these textual evidence(s) or proof(s) fit into each queer character trait. For instance, textual evidence(s) under identification as psychological defense mechanism used fit with sexual-emotional involvements as a queer character trait since, for example, the textual evidence(s) are erotic in nature, then sexual-emotional involvements + identification can be conceptualized. Another example is when textual evidence(s) under compensation or substitution as psychological defense mechanism fit with psychological and behavioral displays since, for example, the textual evidence(s) are socially interactive in nature, then psychological and behavioral displays + compensation/ substitution can be conceptualized. Another can be personal inclinations + identification can be conceptualized if the textual evidence(s) under identification as psychological defense mechanisms indicates preferences or inclinations.

Results and Discussion

I. Gay gendered performances in selected fiction works of Lamyos

Deductively guided by the classifications of queer character traits, namely, sexual-emotional involvements, personal inclinations, and psychological/behavioral displays (Wright, 2017), Table 1 shows that gay characters in the selected prose fictions are found to perform their gender, in many ways, by showing attractions with same-sex, by engaging sexually with males, by living like a stereotypical feminine, and by engaging femininely with others.

Sexual-emotional Involvement	Personal Inclinations	Psychological and Behavioral Displays
showing attractions with same-sex	living like a stereotypical feminine	engaging femininely with others
engaging sexually with males		

Table No. 1. Gendered Performances of Gay Characters in Selected Fiction Works of Lamyos Classified in Three Queer Character Traits of Wright (2017)

sexual-emotional involvements

The first queer character trait is sexual-emotional involvement. It refers to the gay character's sensual, erotic, and emotive connection with people they consider significant (Wright, 2017). The study found two major themes (showing attractions with same-sex and engaging sexually with males) under this queer character trait. These major themes are arranged in this order since, typically but not as always, attraction comes first before sexual engagement, although the sequence varies across the individuals and contexts. The study of Poulsen, Holman, Busby, and Carroll (2013) support the idea that physical attraction is an early factor in mate selection and dating development. This, in turn, appears to be supportive of the idea that attraction precedes sexual engagement.

Table 2 shows the first major theme that emerged: '*showing attractions with same-sex*.' Hence, in many ways, gays perform their gender by **showing attractions with same-sex**. It means having romantic feelings and attractions that are non-sexual in nature towards same-sex male. Showing attractions with same sex is seen as the primary step regarding the sexual emotional involvement of gay characters in prose fiction. This major theme emerged as a result of combining themes arranged and presented in a logical order, such as *showing attractions with male physical body* and *showing romantic feelings with males*. These themes can be seen as manifestations of showing attractions with same-sex. The results that showing attractions with same-sex is gay is supported by Akinduyo (2025) who mentioned that gay refers to romantic and marital relationship between a man and man.

showing attractions with same-sex
<i>showing attractions with male physical body</i>
<i>showing romantic feelings with males</i>

Table No. 2. Specific Gendered Performances of Gay Characters in Selected Fiction Works of Lamyos Classified under the Major Theme 'Showing Attractions with Same-Sex'

Although this may not be the same for all gays, they show attractions with male physical body as among the manifestations of their attractions with same sex discussed below as the first theme.

The first theme is showing attractions with male physical body. Hence, gays can perform their gender by **showing attractions with male physical body**. It means being attracted to male body manifested in various ways. This gay gendered performance has the following manifestations found in the selections:

They can be showing attractions to masculine appearance as evidenced by the excerpt(s) where the gay character Emman was describing the good physique of Don's body:

...his body was well formed. It was not difficult to liken his body to those of models in black and white photographs at the beauty salon in the adjacent village.

I stared right at his taut chest that shone with sweat. A thousand dust motes rose from the sofa. These kept dancing around him. I took a glimpse of the hairs on his body: at the armpits, on the nipples, on his thighs and legs, on the stomach. I was ecstatic to glimpse these. Including those near the protrusion below the midhip. (excerpt 2a, pp. 214 – 215)

Similarly, the gay character Emman appears to show attractions to the physique of Don the spider vendor:

I could see clearly the small craters on his face in the aftermath of can, but my sight was riveted by the whiskers in his armpits, which looked like vines wanting to escape. These was also hair on his chest. The spiciness on my lips flowed to my throat...I concentrated on the two eye-like things on his muscled chest... His breath was strong and spicy. (excerpt 2i, p. 218)

...his body was well formed. It was not difficult to liken his body to those of models in black and white photographs at the beauty salon in the adjacent village.

I stared right at his taut chest that shone with sweat. A thousand dust motes rose from the sofa. These kept dancing around him. I took a glimpse of the hairs on his body: at the armpits, on the nipples, on his thighs and legs, on the stomach. I was ecstatic to glimpse these. Including those near the protrusion below the midhip. (excerpt 2a, pp. 214 – 215)

Similarly, attraction to masculine appearance was exhibited by the gay character Marivic when she was describing the physical appearance of his mentor Sir Arnold (Noly):

What interested her was to look at Noly himself, as a portrait. She did like observing the details of his lips, his passionate eyes, his unfashionable necklace down to the ring on his finger. "Is there someone else?" she thought. She just wanted to stare at him all day long. "Of course, Sir, we can do this po." Rounding her ears with her fingers, she couldn't contain her infatuation. (excerpts 2t, p. 59)

They can be smelling male bodily odor as evidenced by the excerpt(s) where the gay character Emman was with Don the spider vendor and they were walking to find the 'Red Devil' spider. Emman smelled the towel that was used by Don wiping his armpit and chest:

"Lend me that one, bi!" He got the towel and also wiped his armpit and chest with it. He gave the towel back to me and continued to walk.

I smelled the towel. I could not understand the smell. But it smelled fragrant. (excerpt 2l, p. 220)

In addition to the finding that gays have attractions with masculine physique, they also show preference in terms of race. In the study of Thai, Dawson, Grey, and Anderson (2025), it was revealed that white men are generally highly favored in terms of sexual appeal more than racially minoritized men.

Although this may not be the same for all gays, they show romantic feelings with males as among the manifestations of their attractions with same sex discussed below as the second theme.

The second theme is showing romantic feelings with males. Hence, gays can perform their gender by **showing romantic feelings with males**. It means having romantic feelings with various manifestations towards same-sex male. This gay gendered performance has the following manifestations found in the selections:

They can be showing excitement when a person whom they have attraction gives them gift as evidenced by the excerpt(s) where the mother of the gay character Marivic handed Marivic a portrait of herself created by his mentor Sir Arnold (Sir Noli) whom she has attractions with. Marivic got excited upon receiving the portrait:

Aba! Someone just gave Marivic a wonderful portrait of her "self"! And she looked like a Maria Clara in white gown. Marivic got excited, she couldn't control her laughter, feeling all the butterflies dancing in her tummy.
(excerpt 2w, p. 62)

They can be showing romantic feelings towards same-sex as evidenced by the excerpt(s) where Jay was reading writing in the book that was being read by his uncle Paul who is a gay character. The gay-themed book being read by Paul was gifted to him by Jay's deceased father. The gay character in the book named Alejandro showed romantic feelings towards Miguel:

Hindi mapigilan ni Alejandro ang mabilis na tibok ng kanyang puso dahil muli niyang makikita ang lalaking mahal na mahal niya--si Miguel, ang lalaki sa kanyang panaginip.

I went to the first page, there was something written in there.

For Paul. (excerpt 2d, p. 163 – 164)

Similarly, showing romantic feelings towards same-sex appears to be exhibited by Jay and Paul's father when Paul's father gifted Jay a story book about two men loving each other leading to Paul's questions about Jay's connection with his father:

Why was Tito Paul reading a story about two men loving each other? And what was it that was written on the first page of the book? The handwriting was familiar, as well as the blue ink that was used. I had seen both too many times on the notes written on the back of the photos Papa had sent to Mama when he was still living and working in Saudi Arabia.

That was, unmistakably, Papa's handwriting. What troubled me to no end was the fact that, aside from the "For Paul" scribbled on the first page, at the bottom of this page, very clearly, another three words had been written.

What they spelled was I love you. (excerpt 2f, p. 165)

This finding is supported by Akinduyo (2025) who mentioned that romantic relationship or connection between same-sex males is gay.

After gays show attractions with same sex, 'engaging sexually with same sex' appears to be the second step. This is discussed below.

Table 3 shows the second major theme that emerged: '*engaging sexually with males*.' Hence, in many ways, gays perform their gender by **engaging sexually with males**. It means the act of sexual encounters with males. This major theme emerged as a result of combining themes arranged and presented in a logical order, such as *engaging in sex with same-sex*, *engaging in same-sex sexual provocation*, *performing with same-sex sexual roles*, *engaging in multiple same-sex set-up*, *doing same-sex sexual acts*, and *using things in same-sex sexual activity engagement*. These themes can be seen as manifestations of gays engaging sexually with males. These findings corroborate with Akinduyo (2025) who mentioned that male-to-male sexual engagement is known to be gay.

engaging sexually with males
<i>engaging in sex with same-sex</i>
<i>engaging in same-sex sexual provocation</i>
<i>performing with same-sex sexual roles</i>
<i>engaging in multiple same-sex set-up</i>
<i>doing same-sex sexual acts</i>

using things in same-sex sexual activity engagement

Table No. 3. Specific Gendered Performances of Gay Characters in Selected Fiction Works of Lamyos Classified under the Major Theme 'Engaging Sexually with Males'

Although this may not be the same for all gays, gays engage sexually with same sex discussed below as the first theme.

The first theme is engaging in sex with same sex. Hence, gays can perform their gender by **engaging in sex with same sex**. It means sexual encounter with same sex males. This gay gendered performance has the following manifestations found in the selections:

They can be committing sensual activities with boy playmate during childhood as evidenced by the excerpt where the scene was about the childhood memory of Manuel the gay character with a boy playmate where they committed sensual activities:

Inside the hut, the boy kissed Manuel. Surprised, he pushed him away, but the boy kissed him again, his hand firm on Manuel's shoulder, his shirt smelling of brand-new soap. Their soft, wet lips merged, and the boy's tongue felt like a fish inside his mouth. His face ran hot, and his heart began to pound. They kissed for a long time, pulling away once in a while to take in some air. Manuel could smell his playmate's breath warm on his face. He could smell his moist, young body. He touched the boy's face; he touched his eyes, and they were round like dark marbles. Every breadth of Manuel's skin respired, every pore; he was a leaf breathing in the night. They kissed until dusk came on, their mouths almost dribbling, as they were still too young to do it well. Later on, this would remind Manuel of a pond teeming with fish, of a mouth filled with tongues, and of the sea spreading forward, reaching the sand. (excerpt 2k, pp. 116 – 117)

They can be committing sensual activities with older boys during childhood as evidenced by the excerpt where the scene was about Manuel the gay character who had shared experiences (matter of the body) with high school boys for two years leading to the decision of bringing him to Pasay City for his recovery from the shock:

Oddly enough, this was also the name of the eighth village they had left despite the cheap house rent because his parents had found out what some of the older boys in the neighborhood had been doing to their son all along. (excerpt 2a, p. 101)

He was nine and Manuel had been doing it with those high school boys for two years since their first week in Calinguan. (excerpt 2b, p. 101)

There was nothing to recover from, Manuel believed; everything took place at their leisure, settling in him bit by bit, one afternoon after the other, during siesta, television, or games of hide-and-seek. There was no shock, except the night his father almost went amok as his mother wailed nonstop. That was too much for Manuel. He cried a lot on that evening out of pity for his parents, and out of fear for those boys whom he felt he had betrayed. But everyone—parents, friends, onlookers, even the boys themselves—supposed he was crying because of what had been done to him, because of "the trauma." Poor child, they must have thought. (excerpt 2c, p. 101)

His father barely spoke in the weeks that followed. His mother sobbed for days, cursing to herself sometimes, and she could not bear to look at the boy. A tense and somber quiet hung in the air as if someone had died in the house, and this frightened Manuel a lot. (excerpt 2d, p. 101)

Of course, Manuel understood his parents, but he did not see the point in mourning. What he had shared with other boys in their neighborhood felt almost natural, a simple matter of the body that no one, Manuel thought, should make a fuss about. (excerpt 2e-f, p. 101)

But he had known all along that it was more than a game, that what they had been committing might be of consequence. (excerpt 2g, p. 102)

They can be engaging in sex with same-sex as evidenced by the excerpt where the gay character Paul and his nephew Jay was having a conversation after Jay asked Paul the meaning of the word 'libog'. Paul hinted that male and male sexual encounter is also possible:

Sexual desires.

"But only married couple can do that, right?"

"Between a man and a woman only?"

"That's what the Bible says. But Jay, it's not always that the bible and religion can tell us what to do. Despite not wanting to do it, if one person's body and another person's body wish to do something, they will do it nonetheless, especially if they love each other." Tito Paul wiped the sweat forming on his forehead. "And that you said that only men and women can do it? No, Jay.

They're not the only ones who can do it. Stop asking me these questions, I'm sweating because of you." (excerpt 2e, p. 164)

Or when the gay character Patrick caught his gay partner Samuel (Sam) having sexual intercourse with an unnamed man:

He went to Sam's condo as a surprise. As Patrick entered, he heard a faint moan from Sam's bedroom. As he peered through the door, he saw Sam and a man on the bed. He saw how the man kissed Sam's lips while Sam moaned. (excerpt 2h, p. 238)

This finding appears to be supported by the research of Ferrari, Costa, Couto, and Nascimento (2026), where they discussed about the sexual and health consequences of stealth breeding for gay men, gays were assumed to sexually engage with males.

Although this may not be the same for all gays, the result of the study 'engaging in same-sex sexual provocation' appears to be the first step in their sexual engagement with males discussed below as the second theme.

The second theme is engaging in same-sex sexual provocation. Hence, gays can perform their gender by **engaging in same-sex sexual provocation**. It means reacting when a same-sex person shows sexual interests. This gay gendered performance has the following manifestations found in the selections:

They can be showing bodily reactions as response to perceived male teasing as evidenced by the excerpt(s) where the gay character Emman was with Don the spider vendor who was offered by Emman to eat spicy noodles. Emman showed bodily reaction to what seems to be an act of teasing from Don:

I gave him a glass of cold water, and as I took the glass, he said, "I know where to catch a Red Devil," and then he smiled. My lips felt hot instantly. I did not know why. I had not eaten the pancit. (excerpt 3b, p. 218)

Similarly, this is shown when the gay character Emman showed sign of bodily reaction when Don the spider vendor winked at him:

My throat went dry when he winked at me. "Wh-when can you bring a Red Devil? I really wish to own your fiercest spider, Kuya, uy!" (excerpt 2c, p. 216)

Similarly, this is shown when Don the spider vendor put his hands on Emman's shoulder while they were on their way to find the 'Red Devil' spider. This action made him react:

His hand was still on my shoulder. His hand was heavy but it was light to my touch. (excerpt 2l, p. 220)

They can be committing risky behavior out of carnal desires as evidenced by the excerpt(s) where the gay character was recalling his sexual encounter with a stranger whom he agreed to hook-up with. The gay character committed a risk of submitting to what his hook-up partner wanted out of his sexual desire:

He was ugly. Fuck, was he fucking hideous. The pic he sent on the app was a total zaddy and I should have recognized that red flag. Should have reverse image-searched the photo. But I was rusty. And horny. I mean, the pic he sent made me wet, you know? I was looking forward to riding his big dick as I took the train to go to him. And fuck. (excerpt 2p, p. 14)

The suddenly, he came at me with his chapped lips. Fucker wanted a kiss. I didn't have a chance to turn away. Maybe I didn't want to turn away. He was slobbering, but it'd been so long since a man last kissed me. Since I last felt the touch of another man's lips on mine. It had been too long and I was just glad to fucking feel it again finally. (excerpt 2u, p. 15)

So, I let him. I thought we could just do that. But he started stripping me. My shirt first. Then his. Still okay. The heat of his skin prickled mine and I liked it. I missed that too. Skin on skin and electric currents on skin and friction and that heat and glowing from inside me. It felt good to feel it again, to feel lust. But then my pants. Then his. I didn't want it to go past that, but we had already passed the point of no return. And I felt through his dirty white underwear, beige almost, kinda gray, just how small his dick was. Not even three inches hard. Fucking baby dick. And he pushed me hard on the bed, because of course, we were already on the bed. I should have stayed far from

him, by the table, by the door. I shouldn't have accepted his offer to sit on the bed when he patted the empty space beside him. Should have stayed empty. (excerpt 2v, p. 15)

And he was on top of me and he brought his tiny dick out and shoved it in my mouth. I scraped it with my teeth and he yelled out, but he kept thrusting it and thrusting it in and out. I should have bitted it off. The thought didn't even occur to me then, but I wish I had dug my teeth in and ripped it off. Made him bleed. Made him scream. (excerpt 2w, pp. 15 – 16)

The finding that gays experience unconsented sex is supported by Hequembourg, Parks, Collins, and Hughes (2015) who reported in their study that among the respondent gays and bisexual men, both experienced childhood sexual abuse and adult sexual abuse where the latter is higher in number and where most of the perpetrators were male. This sexual abuse that they experience may be considered negative sexual experience. Woerner, Chadwick, Antebi-Gruszka, Siegel, and Schrimshaw (2024) identified four categories of negative sexual experiences where sexual health risk behaviors was one of them. Each of them has sub-categories: (1) *sexual violence* which includes physical sexual assault, verbal sexual coercion, intoxicated assault/coercion; (2) *sexual health risk behaviors* which include condom use resistance and coercion, deception related to HIV/STI status; (3) *non-negotiated behaviors* which include undiscussed/unexpected sex acts, rough sex, sexualized racism, undesired substance use by the partner; and (4) *threats to physical safety beyond sexual violence* which include being blocked from leaving, stalked, robbed, drugged). These negative sexual experiences, particularly sexual health risk behaviors may contribute to contracting sexually transmitted diseases. Mentioned in Friedman, Marshal, Guadamuz, Wei, Wong, Saewyc, and Stall (2011), children and adolescents who have experienced sexual abuse are more likely to engage in HIV sexual risk behaviors. Being HIV has negative consequences. Discussed in Smit, Brady, Carter, Fernandes, Lamore, Meulbroek, and Thompson (2012), HIV-positive gay men may face consequences like social segregation, social withdrawal due to change in appearance, and rejections in relationships for choosing disclosure of HIV status. Despite these consequences, there is still hope. Harper, Bruce, Hosek, Fernandez, Rood and Adolescent Medicine Trials Network for HIV/AIDS Interventions (2014) revealed the resilient processes of young gay/bisexual men diagnosed with HIV clustered into four primary thematic areas: (1) engaging in health-promoting cognitive processes, (2) enacting healthy behavioral practices, (3) enlisting social support from others, and (4) empowering other young gay/bisexual men.

Although this may not be the same for all gays, gays sexually engage with males by assuming and performing same-sex sexual roles discussed below as the third theme.

The third theme is performing same-sex sexual roles. Hence, gays can perform their gender by **performing same-sex sexual roles**. It means having different same-sex sexual roles during the sexual encounter. This gay gendered performance has the following manifestations found in the selections:

They can be *engaging in penetrative same-sex sexual activity* as evidenced by the excerpt where the author was talking about his gay character persona known as Ultima Twink. The gay character persona talked about 'top' which is a penetrative sexual role:

(Not that there are no twinks that top [I certainly don't want to reinforce that heterocentric stereotype] [nor do I want to confine my – I mean, his – entire sexual persona to just that],... (excerpt 2b, p. 3)

Similarly, the 'top' sexual role which refers to sexual penetrative role among gays is mentioned again in a scene: *The quick brown top jumped over the lazy bottom.* (excerpt 2s, p. 89)

Similarly, the 'top' as sexually penetrative role was mentioned in a scene where there is a recalling of the sexual encounter happened between the gay characters Herman and Sen who eventually became partners:

That was what Herman thought of Sen when they first had sex, when Sen fucked him. Her Tinder profile read, "femme top." So new to him, brilliant compared to the throngs of "discreet acting onlys" and "no chub no fems," he even said it out loud, "Femme. Top." He liked how it rolled off his tongue, something curious, something undone. (excerpt 2q, p. 87)

They can be *taking receiving role in same-sex sexual activity* as evidenced by the excerpt(s) where the author was describing his alter ego Ultima Twink who is a gay character. The alter ego was described to be a 'bottom' or the one who takes the receiving role (penetrative role in gay sexual encounters):

Skinny, limber, hairless – the last baby power bottom any zaddy will want. (excerpt 2a, p. 3)

... but among the twinks that bottom, I am the absolute best when I am him.) (excerpt 2b, p. 3)

Similarly, the bottom which refers to sexual receiving role among gays is mentioned again in a scene: *The quick brown top jumped over the lazy bottom.* (excerpt 2s, p. 89)

Similarly, the gay character Ultima Twink is being described with the characteristics of a bottom:
Ultima Twink's powers include the flexibility of an Olympic gymnast, self-lubricating orifices, total muscle control, and no gag reflex. Oh, and superspeed and flight superstrength. (excerpt 2c, p. 3)

These findings are supported by Moskowitz and Garcia (2019) who listed sexual position self-label of gay and bisexual male, such as, calling oneself a top, bottom, or versatile.

Although this may not be the same for all gays, these sexual roles are performed in many ways among the gay community which includes engaging in multiple same-sex set-up discussed below as the fourth theme.

The fourth theme is engaging in multiple same-sex set-up. Hence, gays can perform their gender by ***engaging in multiple same-sex set-up***. It means having more than two sexual partners during sexual encounters. This gay gendered performance has the following manifestations found in the selections:

They can be *engaging in sexual activity with multiple same-sex partners* as evidenced by the excerpt(s) where the gay character Samuel (Sam) confessed that he is positive from sexually transmitted disease, his partner Patrick remembered something about what the sexual encounters of Sam with multiple people:

Suddenly, he remembered all the other times he'd had sex with so many other people. (excerpt 2l, p. 241)

Or where the topic was about the sexual encounters with multiple people of the gay character Patrick until he met the love of his life:

His first sexual encounter was with a guest that he'd met at a favorite bar. It felt good, pleasurable. He felt special and important. It started one at a time until he had sex with strangers whenever he wanted. (excerpt 2e, p. 237)

They can be *engaging in same-sex group sex activity* as evidenced by the excerpt(s) where the sexual experiences including group sex of one of the gay characters Rex was the topic:

Yes, Rex wanted to say, yes, my account ...well, his account that served videos week after week of him in balaclava, jacking off or fucking. If not in balaclava, stamped with an emoticon of an octopus or a cheeky ghost. Solo, paired, threesome. If you go over four or five, Google said it's called an orgy. Rex did away with explanations, he showed Oliber the last #fuckfest he recorded in this very loft. He sandwiched between two older, burly men. But he never got to uploading it on Twitter because, really, he wasn't hacked, he deleted his account. Videos stored in his memory card, without any hashtags, without #alter, #sarapngpinoy, #kantotserye, #sarapngbinata. These videos no one would ever get to see, with no retweets...well, what good were they if no one would get off on them? (excerpt 2m, pp. 85 – 86)

This finding is supported by Moskowitz and Roloff (2010). As discussed in Moskowitz and Roloff (2010), based in part on previous research, some gay men report having more sexual partners, engaging in more risky sexual behavior, and seeking more sexual sensation than some heterosexual men, heterosexual women, and lesbians, though substantial variation exists within and across sexual-minority groups.

Although this may not be the same for all gays, gays do same-sex sexual acts when they engage sexually with males discussed below as the fifth theme.

The fifth theme is doing same-sex sexual acts. Hence, gays can perform their gender by ***doing same-sex sexual acts***. It refers to the actions done during the actual same-sex sexual encounter. This gay gendered performance has the following manifestations found in the selections:

They can be *kissing the lips of same-sex* as evidenced by the excerpt(s) where the gay character was recalling his sexual encounter with a stranger whom he agreed to hook-up with. The gay character was recalling his experience while kissing another man's lips:

Since I last felt the touch of another man's lips on mine. It had been too long and I was just glad to fucking feel it again finally. In my head at the time, I was desired. (excerpt 2u, p. 15)

They can be *engaging in same-sex sexual activities like penis sucking and ejaculation on each other* as evidenced by the excerpt(s) where the gay partners Herman and Sen were on a ferris wheel down by the bay. They sucked and cummed on each other which are same-sex sexual activities:

They hadn't gotten all around yet but they'd already sucked and cummed on each other, taken tons of selfies, and shared a news article on their FBs that none of them even bothered to really read, really. (excerpt 2o, p. 86)

These findings are not the only sexual acts among same-sex sexual activities. Another same-sex sexual act is anal insertion as it was mentioned in the study of Yenny, Liza, Putra, Asri, Julia and Windasari (2025).

Although this may not be the same for all gays, gays use things or sex paraphernalia when they engage sexually with males discussed below as the sixth theme.

The sixth theme is using things in same-sex sexual activity engagement. Hence, gays can perform their gender by **using things in same-sex sexual activity engagement**. It means using objects or materials for or during sexual encounters. This gay gendered performance has the following manifestations found in the selections:

They can be using apps for same-sex sexual activity as evidenced by the excerpt(s) where one of the gay characters Herman was in socialization with his gay friends mentioning the use of social media account:

Herman shrugged. "Fuccboi problems. Said his alter account got hacked." (excerpt 2d, p. 81)

Similarly, Grindr, an application, used for same-sexual encounter was mentioned when the two gay characters where playfully teasing one another:

"Don't even, you poser creep. I know that's you on Grindr, keep it up." (excerpt 2h, p. 82)

"What do you get from Grindr anyway, everyone's a jerk there, especially to fembois, hey bro, what's up bro," they went on in mock baritone, blank and deadpan until... "Chareng!" What schoolgirls wouldn't squeal. "Oli-oli, come on, gimme all that DM cocks!" (excerpt 2j, p. 83)

Similarly, Tinder an application used for same-sex sexual encounters was mentioned when the scene recalled the meeting of the gay characters Sen and Herman before they became partners:

Sen then took Herman's hand, and then placed it where her breast wasn't there, and then the other. Herman met Sen on Tinder. Left stroke, right stroke, if you're into them, right, if not, left, if simply irresistible, up that mother. Or was it Sen who met Herman? They weren't sure anymore, they'd been together for a year now. (excerpt 2p, pp. 86 – 87)

They can be using recreational inhalant drug like popper during same-sex sexual activity as evidenced by the excerpt(s) where the gay character was talking about his precautionary measures against sexually transmitted disease. The gay character mentioned popper:

I mean, I was very active. Sure, I knew the risk and knew to take precautions. Made sure all my partners wore protection. Never swallowed. Nothing beyond poppers. Never did it with anyone who didn't look clean, you know? Of course you don't. But no matter how hard you try to keep yourself safe, sometimes, life just fucks you over, bareback. (excerpt 2g, p. 10)

They can be recording group same-sex sexual activity and uploading the video as evidenced by excerpt(s) where the sexual experiences of one of the gay characters Rex was the topic. Rex recorded his group sex sexual encounter:

Yes, Rex wanted to say, yes, my account ...well, his account that served videos week after week of him in balaclava, jacking off or fucking. If not in balaclava, stamped with an emoticon of an octopus or a cheeky ghost. Solo, paired, threesome. If you go over four or five, Google said it's called an orgy. Rex did away with explanations, he showed Oliber the last #fuckfest he recorded in this very loft. He sandwiched between two older, burly men. But he never got to uploading it on Twitter because, really, he wasn't hacked, he deleted his account. Videos stored in his memory card, without any hashtags, without #alter, #sarapngpinoy, #kantotserye, #sarapngbinata.

These videos no one would ever get to see, with no retweets...well, what good were they if no one would get off on them? (excerpt 2m, pp. 85 – 86)

These findings are supported by previous studies. The study of Goedel and Duncan (2015) reported that Grindr is one of the most commonly used geosocial-networking apps among men who have sex with men (MSM), and that many MSM use it to meet sexual partners, often in an anonymous, sex-focused context. Aside from Grindr, other apps are still in use among the gay community in the dating world. Other sex materials, although not limited to, include the use of substance and

condoms. In the study of Brisson, Tovar, Gregorio, Konda, Silva-Santisteban, and Perez-Brumer (2026), the study participants who were gays, bisexual, and other men who have sex with men (GBM) reported substance use and frequent no condom use during sexual activity.

personal inclinations

The second queer character trait is personal inclinations (Wright, 2017). It refers to what the gay character usually likes to do. The study found one major theme (living like a stereotypical feminine) under this queer character trait.

The major theme that emerged is '*living like a stereotypical feminine*.' Hence, in many ways, gays perform their gender by **living like a stereotypical feminine**. It means embodying the stereotypical feminine lifestyle manifested in appearance and actions. Table 4 shows that this major theme emerged as a result of combining themes arranged and presented in a logical order, such as *presenting the body as stereotypical feminine*, *wearing stereotypical feminine clothing*, *looking and smelling good*, and *doing household chores*. These themes can be seen as manifestations of living like a stereotypical feminine.

This finding is supported by Velasco (2025) who stated that gays feel that they are women within the bodies of men. However, it is worth noting that gays can be classified as feminine-gays and masculine gays manifested through voice, mannerisms, and posture ("Gay men discriminate against feminine gay men, new study finds", 2023).

living like a stereotypical feminine
<i>presenting the body as stereotypical feminine</i>
<i>wearing stereotypical feminine clothing</i>
<i>looking and smelling good</i>
<i>doing household chores</i>

Table No. 4. Specific Gendered Performances of Gay Characters in Selected Fiction Works of Lamyos Classified under the Major Theme 'Living Like a Stereotypical Feminine'

Although this may not be the same for all gays, among the personal inclinations of gays is that they present their body as stereotypical feminine discussed as the first theme below.

The first theme is presenting the body as stereotypical feminine. Hence, gays can perform their gender by **presenting the body as stereotypical feminine**. It means embodying the appearance of stereotypical feminine manifested in body appearance. This gay gendered performance has the following manifestations found in the selections:

They can be coloring long hair as evidenced by the excerpt(s) where one of the gay characters Sen was being described as having long hair that he changes colors:

...but still it was Sen in a dress, soft-spoken, long fingernails trimmed with mushroom rings, and a head of wavy hair, colors he could never seem to guess as it was always changing, or mismatched. (excerpt 2p, pp. 86 – 87)

Or where the gay character known as Ultima Twink was talking about herself after recalling her encounter with Ate Charo. She recalled about an experience with her bleached blond bangs:

And there I was, drowningthatnoise–fuck, I mean drowning, figuratively, in my slouchy jeans and ratty jacket, with my bleached blond bangs, stringy peroxide wisps really, peeking out from under the hood. (excerpt 2d, p. 5)

They can be extending the nails to be decorated as evidenced by the excerpt(s) where one of the gay characters Sen was being described with his long fingernails:

... but still it was Sen in a dress, soft-spoken, long fingernails trimmed with mushroom rings,... (excerpt 2p, pp. 86 – 87)

They can be growing artificial boobs as evidenced by the excerpt(s) where one of the gay characters Sen was talking to her partner Herman about her skepticism of growing boobs:

"If I wanted to grow boobs, Herman, would you still like me?" Sen already asked him this question before, and he replied, "How many?" and then mooded. It was funny then, but now, he thought, not so much, and he didn't like how he reacted. But would he still like Sen if she ever did choose to transition? He liked guys. (excerpt 2p, pp. 86 – 87)

Although this may not be the same for all gays, among the personal inclinations of gays is that they wear stereotypical feminine clothing as discussed below as the second theme.

The second theme is wearing stereotypical feminine clothing. Hence, gays can perform their gender by **wearing stereotypical feminine clothing**. It means embodying the appearance of a stereotypical feminine manifested by body clothing and accessories. This gay gendered performance has the following manifestations found in the selections:

They can be collecting gowns as evidenced by the excerpt(s) where the gay character Marivic opened her cabinet showing her collection of gowns:

Marivic opened her cabinet, revealing her collection of gowns,... The gown's cacophony of colors looked like rainbowed layers of cake the cabinet would want to vomit,... (excerpt 2o, p. 55)

They can be wearing gowns as evidenced by the excerpt(s) where the gay character Marivic was having an imagination about her and his mentor Sir Arnold. In her imagination, she was wearing ostentatious gown for her wedding with Sir Arnold:

Sir Arnold and Marivic were tying the knot in the picture, holding each other's fingers and ready to put on a ring...and, wait... she was not yet done with the shades of her gown. Yes, her grandiose, sparkling gown that rushed inside the tranquil parish church. (excerpt 2a, p. 54)

Marivic, with her long, ostentatious gown, would beautifully sabotage the wedding decorations in her Saint James the Apostle fantasy land, towering with flowers and bizarre columns left and right. (excerpt 2b, p. 54)

Similarly, wearing gown among some gays was also evident in the excerpt where the gay character Marivic was being described wearing gowns in various events:

She picked up a white gown, which her mother, of course, had snatched away while pulling hairs with other stage mothers who were haunting the neighborhood thrift shops. This gown was perfect in every way. She was able to wear it in the santacrusan, as well as in local town plays, fiesta processions, panuluyan, senakulo, and barangay gay pageants in San Isidro. (excerpt 2p, p. 55)

Similarly, wearing gown among some gays was insinuated in the excerpt when the gay character Marivic received a gift portrait of herself from her mentor Sir Arnold recalling their experience while role-playing as pageant contestants. Marivic wore costume for *Binibini and Ginoong Paombong* and sashayed indicating that she possibly wore a gown:

We were role-playing as pageant contestants in the gallery during breaks. We wore those costumes from the stock room that had been used for the Binibini and Ginoong Paombong competition. When you were not working, you were sashaying. (excerpt 2x, p. 62)

Similarly, wearing gown among some gays was evident in the excerpt where the gown of the gay character Marivic described:

This gown was perfect in every way. She was able to wear it in the santacrusan, as well as in local town plays, fiesta processions, panuluyan, senakulo, and barangay gay pageants in San Isidro. (excerpt 2p, p. 55)

They can be wearing dresses as evidenced by the excerpt(s) where one of the gay characters Sen was being described wearing flowy dress:

And Sen was still kind of a guy somewhat, just that, Sen was Sen, Sen in a flowy dress, with a pubescent boy's body... (excerpt 2p, pp. 86 – 87)

Similarly, wearing dress among some gays is evident in the excerpt where the witch gay character Muhen was being described wearing embroidered bodices which usually indicates wearing a dress:

Muhen liked his turmeric yellows, white cotton, embroidered bodices, red beadwork, and gold jewelry on a scrubbed and soaped and incense-scented body. (excerpt 2b, p. 124)

Similarly, wearing dress among gays was evident when the mother of the gay character Marivic was talking to Marivic about the *bestidas* she gave her:

...and siyempre, gave you a good supply of headbands and bestidas. (excerpt 2e, p. 55)

They can be wearing headbands as evidenced by the excerpt(s) where the mother of the gay character Marivic was talking to Marivic about the supply of headbands she gave her:

...and siyempre, gave you a good supply of headbands and bestidas. (excerpt 2e, p. 55)

While these findings are true in the gay community, a few researches also show a different story. Exploring the evolution of LGBTQ fashion, Siddiqui and Rane (2024) found out that LGBTQ participants were interested in gender-neutral and LGBT-focused brands when it comes to fashion as a way to express themselves. Moreover, in the same study, it was mentioned that gay fashion is now embraced and enjoyed in various sexual orientations. The study of Rugas (2025) determined the fashion preference of Gen Z (with 10 males, 10 females, and 10 members of LGBTQ) revealing that factors affecting their choices include occasion they are dressing for, comfort and practicality, and their mood or feelings. This suggests that preferences or choices of clothing among LGBTQ individuals change.

Although may not be the same for all gays, among the personal inclinations of gays is that they strive to look good and smell good as discussed below as the third theme.

The third theme is looking and smelling good. Hence, gays can perform their gender by **looking and smelling good**. It means looking neat and clean and smelling good. This gay gendered performance has the following manifestations found in the selections:

They can be taking extra care of self as evidenced by the excerpt(s) where the gay character Emman was about to go with Don to find the 'Red Devil' spider. Emman appears to have extra care about himself by bringing umbrella or Good Morning towel:

I came ready with a small bag. I brought along an umbrella. I also had water. And the Good Morning towel on my back was like Superman's white cape. (excerpt 2j, p. 219)

Taking extra care of the self is also evident where the gay character Emman was with Don heading to find the 'Red Devil' spider. The gay character Emman reminded Don to be careful in handling him or else he might have to return me home with HIS body cut into two:

But the best part was that, toward the end of his storytelling, he did not forget to assure me. "Trust me. I will take care of you."

"Ay, be careful. Or else you might have to return me home with my body cut into two, or I might lose my mind because you brought me before the three diwatas." (excerpt 2k, p. 219)

They can be appearing pleasantly as evidenced by the excerpt(s) where the gay character Muhen was being compared to other witches and curse crafters who like to wear black and browns. Muhen despite of his status as a witch appears pleasantly compared to other witches and curse crafters:

But it was Muhen that emerged the strongest and the one true heir to Hama. It was funny, Muhen thought, how all those witches and curse crafters and monsters all liked to dress in blacks and browns. They all looked so comical to him instead of scary. Mostly they looked comical because they looked like they needed a bath, and most of them did. Muhen liked his turmeric yellows, white cotton, embroidered bodices, red beadwork, and gold jewelry on a scrubbed and soaped and incense-scented body. It threw off his opponents, to look so pleasant. (excerpt 2b, p. 124)

Appearing pleasantly was also evident in the excerpt where the gay character Muhen was being described as fond of walking into towns dressed in finery:

Muhen had hoped that his reputation as a terrible mambabarang had not diminished because he liked walking into towns dressed in finery. (excerpt 2c, pp. 124 – 125)

They can be appearing neatly as evidenced by the excerpt(s) where the gay character Marivic was talking to his mother in his imagination as neat during his imagined menstruation:

...and thank you for teaching me how to be neat during my first bloody period...my circumcision, rather. (excerpt 2i, p. 55)

They can be *smelling nicely* as evidenced by the excerpt(s) where the witch gay character Muhen was being described having incense-scented body which indicates pleasant smell:

Muhen liked his turmeric yellows, white cotton, embroidered bodices, red beadwork, and gold jewelry on a scrubbed and soaped and incense-scented body. (excerpt 2b, p. 124)

Although this may not be the same for all gays, among the personal inclinations of gays is that they do household chores discussed below as the fourth theme.

The fourth theme is doing household chores. Hence, gays can perform their gender by **doing household chores**. It means doing household tasks that are stereotypically feminine roles. This gay gendered performance has the following manifestations found in the selections:

They can be *doing cooking* as evidenced by the excerpt(s) where upon arriving at their grandmother's house, the grandmother offered the visitors to eat as the gay character Paul cooked chicken:

...Paul cooked sinampalukang manok." (excerpt 2c, p. 159)

Similarly, doing cooking among some gays is evident in the excerpt where the gay character Emman reminded Don that he needs to know that Emman needs to cook rice:

And then our eyes met. I muttered, "My Na-Nanay is already looking for me. You must know that I have to cook rice." (excerpt 2k, p. 219)

Doing household chores like cooking rice appears to be in congruence with the findings of a few recent studies. Research has found that dividing labor of household tasks among same-sex couples are significantly better (Thomson, 2023). Similarly, in their study with 190 same-sex couple respondents who were mostly women, Geremia and Vitali (2025) found out that the majority of respondents equally divide household chores and childcare even when paid labor were unequally shared. This demonstration of flexibility among same-sex in doing household chores may be associated with their inclination of doing household chores.

psychological and behavioral displays

The third queer character trait is psychological and behavioral displays. It refers to the gay character's thinking and actions performed with their object of desire or with other people (Wright, 2017). The study found one major theme (engaging femininely with others) under this queer character trait.

The major theme that emerged is '*engaging femininely with others*.' Hence, in many ways, gays perform their gender by **engaging femininely with others**. It means embodying feminine ways when engaging with other people. Table 5 shows that this major theme emerged as a result of combining themes arranged and presented in a logical order, such as *presenting the self femininely to others*, *using feminine language with others*, and *playing with feminine-coded games*. These themes can be seen as manifestations of engaging femininely with others.

A study appears to be supportive to this finding. In an experimental study, feminine traits, such as warmth, empathy, and good communication were associated with feminine gay men ("Gay men discriminate against feminine gay men, new study finds", 2023). These feminine traits are used by gays in whenever they engage with other people.

engaging femininely with others
<i>presenting the self femininely to others</i>
<i>using feminine language with others</i>
<i>playing with feminine-coded games</i>

Table No. 5. Specific Gendered Performances of Gay Characters in Selected Fiction Works of Lamyos Classified under the Major Theme 'Engaging Femininely with Others'

Although this may not be the same for all gays, among the ways they display their psychology and behavior is that they present themselves femininely to others discussed below as the first theme.

The first theme is presenting the self femininely to others. Hence, gays can perform their gender by **presenting the self femininely to others**. It means being feminine when engaging socially with others. This gay gendered performance has the following manifestations found in the selections:

They can be appearing femininely as evidenced by the excerpt(s) where the gay character Muhen was in the body of water collecting insects for his *pambabarang*. He was described as effeminate:

The effeminate man seemed to float between the rocks that made the stream babble. His slim form could be hinted at despite layers of fabrics that flowed from his frame. A large brown moth, a kakanog, hovered above his head. Occasionally, it would perch on the long black hair that draped over half his face and trailed beyond his shoulders and flowed onto his back. (excerpt 2a, p. 123)

Similarly, appearing femininely was also evident where the gay character known in the story as Ultima Twink was speaking or having a monologue. She described her body as femme:

...no matter how much or how often I ate, I never gained weight. I could eat and eat and eat and still maintain my real femme body. Lithe. Gamine. Svelte. Ectomorph. (excerpt 2j, p. 11)

Similarly, appearing femininely was also evident when the mother of the gay character Marivic was talking to Marivic about giving her supply of headbands and *bestidas* which indicate Marivic's feminine appearance:

...and siyempre, gave you a good supply of headbands and bestidas. (excerpt 2e, p. 55)

They can be acting femininely as evidenced by the excerpt(s) where the gay character Marivic was helping his mother. While helping, Marivic covered her chest with her palm as she bowed down to the ground indicating a feminine act:

Marivic helped her pick up her things, and she had to cover her chest with her right palm as she bowed down to the ground. "Sus, Marivic, you don't have any boobs..." her mother poked fun at her, "...yet! But you're blooming, ha. Dalagang dalaga!" (excerpt 2v, p. 62)

Similarly, acting femininely among some gays is also evident in the scene where there is a recalling about the sexual encounter happened between the gay characters Herman and Sen who eventually became partners. Sen was described as femme top which means she do the penetrative sexual act which sometimes contradict her femininity:

That was what Herman thought of Sen when they first had sex, when Sen fucked him. Her Tinder profile read, "femme top." So new to him, brilliant compared to the throngs of "discreet acting onlys" and "no chub no fems," he even said it out loud, "Femme. Top." He liked how it rolled off his tongue, something curious, something undone. (excerpt 2q, p. 87)

A recent study appears to be supportive to the finding. In the study of Chen (2025), it was found out that gay protagonists in Thai Boy Love commercials featured soft masculinity which obscures diversity within gay community and diminishes individuality among gay people. This suggests varieties of gay self-presentations to others.

Although this may not be the same for all gays, among the ways they display their psychology and behavior is that they use feminine language with others discussed below as the second theme.

The second theme is using feminine language with others. Hence, gays can perform their gender by **using feminine language with others**. It means using language that are considered feminine or has feminine features. This gay gendered performance has the following manifestations found in the selections:

They can be speaking softly as evidenced by the excerpt(s) where one of the gay characters Sen was being described as soft spoken:

... but still it was Sen in a dress, soft-spoken,... (excerpt 2p, pp. 86 – 87)

They can be using feminine addresses as evidenced by the excerpt(s) wherein in a medical institution where the gay character Rex was accompanied by his gay friends for medical test, he discouraged his companions to accompany him inside after the sexual health counsellor called his number. Rex addressed his gay friends as moms which is among the addresses for fellow gays:

You're embarrassing me, moms, Rex said. (excerpt 2u, p. 90)

They can be using gay language as evidenced by the excerpt(s) wherein except for his trusted friends, the gay character did not tell to his family that he is HIV positive. The gay character used the term 'SHIBOLI' which is a slang term for 'lesbian' in the Philippines:

I didn't tell my family. I mean I don't have to, and I can't bear to tell them just yet. But I told a few friends. Barney AUNTY BEAR. And ~~Gina~~ SISTER SHIBOLI. I told them. I trust them. And they are supportive. (excerpt 2i, pp. 10 – 11)

These findings are supported by a previous study. Feminine-presenting traits are more feminine vocal quality, body language and posture ("Gay men discriminate against feminine gay men, new study finds", 2023). These feminine-coded elements of language are employed by gays when they communicate with other people.

Although this may not be the same for all gays, among the ways they display their psychology and behavior is that they play with feminine-coded games discussed below as the third theme.

The third theme is playing with feminine-coded games. Hence, gays can perform their gender by **playing with feminine-coded games**. It means engaging with other people through games that are considered feminine. This gay gendered performance has the following manifestations found in the selections:

They can be playing with girls during childhood as evidenced by the excerpt(s) wherein during his childhood, Manuel the gay character told his girl playmate about the things that the older boys were doing to him during their leisure time. It was his mother's idea to bring him to Pasay City for him "to recover from the shock" although Manuel thought that what he shared with the other boys as almost natural, a simple matter of the body that no one should make a fuss about:

One of their close neighbors had squealed to Manuel's mother what she had learned from her daughter, a playmate to whom Manuel had confided everything with humor. (excerpt 2b, p. 101)

They can be playing with gays during childhood as evidenced by the excerpt(s) where Emman the gay character is recalling his childhood experience where he was friends with a sissy or gay child:

I cut classes in the afternoon so I could bury the chick after I had lunch with Rex, with whom I was friends, for he was also a sissy. (excerpt 2f, p. 217)

They can be playing with feminine toys during childhood as evidenced by the excerpt(s) where the gay character Emman was recalling his childhood memory when he bought colored chick that was perceived by a boy as a girl's toy causing him to feel unease and felt judged:

"These are the chicks of Ibong Adarna, Nang?" I asked, in my hand some coins, ready to buy some chicks. (excerpt 2d, p. 217)

"Hoy! Emman!" a familiar voice. His classmate, Cris. "You buy girl's toys? You're so bayot, uy!" (excerpt 2d, p. 217)

I did not answer. My knees shook. My curiosity over these mystical birds disappeared and anger took over. I ran toward the back of the old library and began to cry, while still holding on to the chick. You are so bayot, uy! (excerpt 2e, p. 217)

Similarly, playing with feminine toys during childhood was evident in an excerpt where Emman the gay character is recalling his childhood experience. Don the spider vendor teased Emman the gay character that if he does not want to join him for manly errand, he can play with a girl's toy instead:

"If you do not want to come, you can play with dolls together with Ling-ling." (excerpt 2h, p. 218)

These findings provide clear picture about how gay characters in the selected Philippine fictions in English prose perform their gender in various dimensions, such as sexual-emotional involvements, personal inclinations, and psychological and behavioral displays. Firstly, the findings show that gay literary characters of prose fiction show attractions with same sex with the following manifestations: showing romantic feelings with males, and showing attractions with male physical body. These gay literary characters of prose fiction in turn engage sexually with males with the following manifestations found in the texts: engaging in sex with same sex, performing with same-sex sexual roles, engaging in multiple same-sex set-up, engaging in same-sex sexual provocation, using things in same-sex sexual activity engagement, and doing same-sex sexual acts. These gay gendered performances and how they manifested in the selections suggest how gay literary characters of prose fiction navigate their sexual-emotional involvement. Secondly, the findings show that gay literary characters in prose fiction live like stereotypical feminine with the following manifestations found in the texts: presenting the body as

stereotypical feminine, wearing stereotypical feminine clothing, looking and smelling good, and doing household chores. This gay gendered performance and how it manifested in the selections suggest how gay literary characters of prose fiction deal with their personal inclinations. Lastly, the findings show that gay literary characters in prose fiction engage femininely with others with the following manifestations found in the texts: presenting the self femininely to others, using feminine language with others, and playing with feminine-coded games. This gay gendered performance and how it manifested in the selections suggest how gay literary characters of prose fiction think and behave in social settings or with other people.

II. Impacts on gay gender identity and sexuality of psychological defense mechanisms used by gay characters in selected fiction works of Lamyos

As shown in Table 6, it was found out that the gay characters in the selections used psychological defense mechanisms, such as **fantasy, projection, identification, sublimation, displacement, repression, intellectualization, reaction formation, and denial**.

Psychological Defense Mechanisms Used by Gay Characters
Fantasy
Projection
Identification
Sublimation
Displacement
Repression
Intellectualization
Reaction Formation
Denial

Table No. 6. Psychological Defense Mechanisms Used by Gay Characters in the Selected Literary Pices of Lamyos

Fantasy

Fantasy is a defense mechanism that happens when imagined scenarios are conjured to replace real ones (Marwenti, 2020). Withdrawing into fantasy is to avoid difficulties and conflicts in real life which can represent a defense mechanism (Di Sarno, 2024).

In many ways, they unconsciously **fantasize** as a means to escape reality and satisfy unmet desires surrounding their gender and sexuality.

This psychological defense mechanism is shown by the following excerpt(s) where Marivic the gay character is painting a significant celebration with Sir Arnold (a.k.a. Sir Noly) her teacher. She imagined a wedding with Sir Noly:

Her fantasies had come alive with the relentless pouring of rain. She was painting a significant celebration, an event that needed to become real—her supposed wedding with Sir Arnold San Juan, her partner for almost a year. Well, only in her mind. (excerpt 3a, p. 54)
In her mind, she thought of what it would feel like to walk down the aisle. (excerpt 3b, p. 54)
Marivic had been spewed to the floor of the same church, with the same background music. She stood up, shook off her wedding gown, and went on walking down the aisle. Her weeping mother was there, and she had a bouquet of flowers in her hand. Now, Sir Arnold was just right there at the altar, waiting for her. “Don’t call me Sir,” he said. “Just call me Noly.” And before this dream became even more lucid, she had to go back to her real memories. (excerpt 3f, p. 56)

Many of the major religions, especially those that have orthodox elements, are doctrinally opposed to LGBTQ people (Westwood, 2022). Although some societies in Asia legalized same-sex marriage like Taiwan being the first one in Asia (Huang, Wang, & Chu, 2025), Nepal, and Thailand (Suen, 2025), other nations like the Philippines still consider it as illegal. Cornelio and Dagle (2019) mentioned that religious freedom has been weaponized against proponents of same-sex marriage and gender equality in the Philippines. This may have been contributory to why some gays in conservative cultures use to fantasize in order to fulfil their desires to be married with same sex. Sexual activities often follow marriage. Hence, it

can be said that gays use fantasy as psychological defense mechanism in order to fulfill their unrealistic desires related to their gender and sexuality given unfavorable situations.

Projection

Projection happens when an unacceptable impulse is repressed then attributed or projected onto other people (Passer & Smith, 2008; Ciccarelli & Meyer, 2006).

In many ways, they unconsciously **project** unacceptable feelings and desires surrounding their gender and sexuality.

This psychological defense mechanism is shown by the following excerpt(s) where the gay character devised her name as Ultima Twink (not her real name):

Ultima Twink is a persona I came up with a few years ago. A few days ago? After grade school? High school? College? Right out of the womb? After my last shit job? Shit. Why did I come up with him in the first place? To conceal my real identity? As a dissociative defense mechanism? (excerpt 3a, p. 3)

Or where the gay character with her devised name Ultima Twink (not her real name) is having a monologue:

Ultima Twink can wreck a motherfucker. And I can't. Me. I cannot. I just really don't have the ability. Ultima Twink is not writing this. I am. (excerpt 3b, p. 3)

Divaspora, in a black fishnet catsuit and matching lace-up patent leather hooves, with the power to release castrative spores from her meaty tuck, and a prehensile anterior tail, a sharp, glistening blade at the very tip to brutally dice baby dicks. Ultima twink will never stand in her way! Slice those micropenises, you justifiably misandrist cunt! Werq, Divaspora! In big, bold letters in putrid pimple-pink and pus-chartreuse: (excerpt 3f, p. 6)

Since gays and bisexual men are vulnerable to rape (Hequembourg, Parks, Collins, & Hughes, 2015), and continuously face oppressions and injustice (Velasco, 2025) which may lead to suppression of unacceptable emotions like the desire for revenge are projected to other people. Hence, it can be said that gays project unacceptable feelings and desires, like the desire to get revenge as a result of their negative experiences, onto other people.

Or wherein after her encounter negative experience/what appears to be an unwanted sexual encounter with a stranger, the gay character with her devised name Ultima Twink (not her real name) was working on *Luv U 2. Luv U More* about a dramatic scene between Alvin (played by Xian Lim) and Eliza (played by Kim Chiu):

*Eliza, may ipagtatapat na 'ata ako sa'yo. Noong mga bata pa tayo, lumayo man ako, minahal na kita nang buong-buo. Kahit ang dami nating pagkakamali sa isa't-isa, mahal pa rin kita.
Eliza, I think I have something to confess. Since we were young, near or far, I lo-fuck, is this supposed to be romantic? Fuck this manipulative predatory shit! Can't people see the deafening "NONONO" in her eyes? NO! NO! NO! (excerpt 3g, p. 8)*

*I love you too, Alvin.
Subservient bitch. This is why men can get away with their shit. People like you. Willful slaves to the status cock.
Fuck, I graduated with Latin honors to do this? (excerpt 3h, p. 9)*

Since gays often experience discrimination (Velasco, 2025), they may resort to suppressing their homosexual desires with same-sex and project these desires onto other people. Hence, it can be said that gays project unacceptable feelings and desires, like homosexual desire onto other people when these desires can be possible reasons for discrimination.

Identification

Identification happens when one tries to become like someone else to deal with anxiety (Passer & Smith, 2008; Ciccarelli & Meyer, 2006).

In many ways, they unconsciously **identify** with perceived accepted gender role, powerful characters, and characters whom they can relate with.

This psychological defense mechanism is shown by the following excerpt(s) where Emman the gay character and Don (the spider hunter) were having a conversation:

He replied yes, as he smelled his own armpit. "If you do not want to come, you can play with dolls together with Ling-ling."

"I won't! I won't, uy. I was shocked by my own answer. I remembered something. "I will go with you," I added. "I won't play with them. And I won't play with dolls. That's crazy." (excerpt 3c, p. 218)

As mentioned in Wang (2023), since LGBT youths are more likely to be chosen as targets of bullying, they might feel shame or inferiority. They might rely on identification with what is perceived as normative gender to avoid being bullied. Hence, it can be said that gays identify with normative gender in order to avoid negative consequences of being classified as gay.

Or wherein after her encounter negative experience/what appears to be an unwanted sexual encounter with a stranger, the gay character with her devised name Ultima Twink (not her real name) was working on *Luv U 2. Luv U More* about a dramatic scene between Alvin (played by Xian Lim) and Eliza (played by Kim Chiu):

*Alvin, thwap mahal kita thwap bilang kaibigan. thwap
Touch me and I'll stab you. Impale you. Rip you in two. Don't you dare touch me. (excerpt 3i, p. 9)
Okay lang, Eliza. Nandito lang ako. thwap And I'll always thwap love THWAP you more. THWAP
I'll fucking kill you. Fucking kill you. (excerpt 3j, p. 9)*

Hequembourg, Parks, Collins, and Hughes (2015) reported in their study that among the respondent gays and bisexual men, both experienced childhood sexual abuse and adult sexual abuse where the latter is higher in number and where most of the perpetrators were male. In order to deal with the feelings of being less powerful than their rape perpetrators, they identify with powerful persona. Hence, it can be said that gays identify with more powerful persona to deal with the anxiety of being less powerful.

Sublimation

Sublimation happens when a repressed impulse is released in the form of a socially acceptable or admired behavior (Passer & Smith, 2008; Ciccarelli & Meyer, 2006).

In many ways, they unconsciously **sublimate** to deal with socially unacceptable desires or wishes surrounding their gender and sexuality.

This psychological defense mechanism is shown by the following excerpt(s) where Marivic the gay character is painting a significant celebration with Sir Arnold (a.k.a. Sir Noly) her teacher:

Her fantasies had come alive with the relentless pouring of rain. She was painting a significant celebration, an event that needed to become real—her supposed wedding with Sir Arnold San Juan, her partner for almost a year. Well, only in her mind. (excerpt 3a, p. 54)

In her mind, she thought of what it would feel like to walk down the aisle. (excerpt 3b, p. 54)

Marivic had been spewed to the floor of the same church, with the same background music. She stood up, shook off her wedding gown, and went on walking down the aisle. Her weeping mother was there, and she had a bouquet of flowers in her hand. Now, Sir Arnold was just right there at the altar, waiting for her. "Don't call me Sir," he said. "Just call me Noly." And before this dream became even more lucid, she had to go back to her real memories. (excerpt 3f, p. 56)

Although there are Asian societies that legally recognized same sex marriage like Taiwan, Nepal, and Thailand, 20 Asian countries still criminalize same-sex sexual activities (Suen, 2025). Religious factors, economic factors, institutional factors, and cultural factors influence the development of same-sex marriage in Asian societies (Suen, 2025). Mentioned in Suen (2025), believers of Judeo-Christian traditions were more likely oppose same-sex marriage; those who were more religious had negative attitudes toward same sex marriage. In order to deal with their socially unacceptable desire to be married with same-sex partner, they use sublimation as a psychological defense mechanism by channeling this desire to an art. Hence, it can be said that gays sublimate by channeling their socially (and legally) unacceptable desire surrounding their sexuality.

Displacement

Displacement which happens when dangerous or unacceptable impulse is repressed and directed at a safer substitute target (Passer & Smith, 2008; Ciccarelli & Meyer, 2006).

In many ways, they unconsciously **displace** emotions onto safer targets after experiencing negative experiences surrounding their gender and sexuality.

This psychological defense mechanism is shown by the following excerpt(s) wherein after some time with what appears to be an unwanted sexual encounter with a stranger, the gay character with her devised name Ultima Twink (not her real name) together with Sister Shiboli and Auntie Bear went to a club where she witnessed a drag queen performance where she displaces her repressed emotion of rage onto the ugly piece of shit in her imagination:

[grins] I'm not drunk! [laughs] It's a miraculous transmission! A fiction come to life! A savior! A savior-ette! No, even better. A true ally! Her!
[pointing with an open palm up at the FIERCE DRAG QUEEN above him]
[aside] It's Divaspora! (excerpt 3n, p. 27)

From the room, an ugly piece of shit steps out into the hallway. His face is shadowed for the benefit of the readers, to spare them from such an abhorrent sight.

Close-up on Ultima Twink and Divaspora, disdainfully regarding the creature before them. They are repulsed by his presence and rightfully so.

UGLY PIECE OF SHIT: Who the hell are you two?

Full shot. Divaspora in the background looking on as Ultima Twink has zoomed through the hallway and punches the ugly piece of shit-THWAP!-right in his ugly face.

ULTIMA TWINK: JUSTICE!

Ultima Twink is pounding on the ugly piece of shit-THWAPTHWAPTHWAPTHWAP-all his punches landing painfully and, with his superhuman strength, breaking bones, rupturing internal organs, and drawing blood. So much blood and inflicting so much pain.

Full page, still in the motel hallway. Divaspora in the background, looking on, severely pleased, ecstatic, reveling at the sight in front of her. In the forefront, Ultima Twink, using his superhuman strength, has ripped the villainous motherfucking ugly piece of shit into two! RRRRWAPP! Blood splatters everywhere! On Ultima Twink's rainbow-refracting suit! On the motel hallway carpet! On the walls! A glorious, bloody, red-dripping mess!

ULTIMA TWINK: Justice.

And though Ultima Twink's face does not reflect the same rapturous glee as on Divaspora's, we can see a part of him has somehow been satisfied-

Eyes open, I'm inside the club. All the lights are on, music is no longer pounding from the speakers, GO-GO BOY 1 and GO-GO BOY 2 are fully dressed and sweeping the floors.

Where's Divaspora?... I mean, the drag queen. What happened?

Let's see. [enumerates with his fingers] You went up on the stage, danced with that drag queen, Lala, I think her name was. Nearly punched a guy! And then, you and Lala made out. So, you don't remember? As in nothing at all?

[to GINA] He had too much to drink. (excerpts 3q, pp. 32 - 36)

According to Haskell and Randall (2019), victims of sexual assault may experience a sense of shame, fear and anxiety, shock and anger among others. In order to deal with these feelings, gays displace them to other people who are safer substitute targets. Hence, it can be said that gays use displacement to deal with negative feelings they experience by directing these feelings to safer substitute targets.

Repression

Repression which is an active defensive process pushing anxiety-arousing memories or impulses into the unconscious mind (Passer & Smith, 2008; Ciccarelli & Meyer, 2006).

In many ways, they unconsciously **repress** attractions towards males.

This psychological defense mechanism is shown by the following excerpt(s) where Emman the gay character was speaking about the scenario where Don (the spider hunter) was walking with him:

I could not bear to look at his eyes. I tried to swallow my saliva. The situation was getting awkward. (excerpt 3d, p. 218)

I kept on nodding my head so that he would not know that I had lost interest. Blame it on his tongue lapping on his lips as he kept on telling the stories of his life. (excerpt 3e, p. 219)

Internalized homophobia is the internalization of societal stigma against sexual minorities (Cohn-Schwartz, Gooldin, Meiry, & Bachner, 2025). Internalized homophobia can lead to rejection or shame of one's sexual orientation (Sepúlveda-Páez, Santibañez-Palma, Ferrer-Urbina, Atencio, Bucarei, Castillo & Zumarán, 2022). Gay's shame of one's sexual orientation due to internalized homophobia may cause gays to use repression as psychological defense mechanism. Hence, it can be said that gays repress their desires pertaining to their gender and sexuality in order not to feel negative emotions like shame.

Intellectualization

Intellectualization happens when the emotion connected with an upsetting event is repressed and the situation is dealt with as an intellectually interesting event (Passer & Smith, 2008; Ciccarelli & Meyer, 2006).

In many ways, they unconsciously **intellectualize** unwanted experiences surrounding their gender and sexuality.

This psychological defense mechanism is shown by the following excerpt(s) where Emman the gay character was speaking about an encounter with Don (the spider hunter) where Don let him touch his red devil (inferred as his own penis). The gay character Emman uses logic to deal with his anxiety-arousing experience.:

Red Devil. I could not understand what I felt. I wanted to stop holding it but not a single part of my body could move. Could not move to escape. Red Devil. "The Red Devil is huge, isn't it, 'Man?" I just stared at it as my hand kept on holding the spider. Red Devil. Red Devil. My tears would not flow. (excerpt 3f, p. 221)

Mentioned in St. George, Amin, and Morgan (2026), LGBTQ+ people reported higher rates of sexual violence compared to heterosexuals and cisgenders. This may explain why instead of fighting back, gays just choose to intellectualize their negative experiences like being sexually assaulted. Hence, it can be said that gays use intellectualization as psychological defense mechanism in order to deal with the anxiety caused by their negative experiences especially if it seems difficult or impossible to fight back.

Reaction Formation

Reaction formation happens when an anxiety-arousing impulse is repressed and its psychic energy finds release by expressing exaggerated opposite behavior (Passer & Smith, 2008; Ciccarelli & Meyer, 2006).

In many ways, they unconsciously use **reaction formation** manifesting as exaggerated power in response to underlying feelings of helplessness surrounding their gender and sexuality.

This psychological defense mechanism is shown by the following excerpt(s) where after some time with what appears to be an unwanted sexual encounter with a stranger, the gay character with her devised name Ultima Twink (not her real name) together with Sister Shiboli and Auntie Bear went to a club where she witnessed a drag queen performance. Because of her negative experience being raped and were not able to fight back, she adopted the opposite exaggerated reaction to this through an imagined character *Ultima Twink*:

*[grins] I'm not drank! [laughs] It's a miraculous transmission! A fiction come to life! A savior! A savior-ette! No, even better. A true ally! Her!
[pointing with an open palm up at the FIERCE DRAG QUEEN above him]
[aside] It's Divaspora! (excerpt 3n, p. 27)*

*From the room, an ugly piece of shit steps out into the hallway. His face is shadowed for the benefit of the readers, to spare them from such an abhorrent sight.
Close-up on Ultima Twink and Divaspora, disdainfully regarding the creature before them. They are repulsed by his presence and rightfully so.
UGLY PIECE OF SHIT: Who the hell are you two?*

Full shot. Divaspora in the background looking on as Ultima Twink has zoomed through the hallway and punches the ugly piece of shit–THWAP!–right in his ugly face.

ULTIMA TWINK: JUSTICE!

Ultima Twink is pounding on the ugly piece of shit–THWAPTHWAPTHWAPTHWAP–all his punches landing painfully and, with his superhuman strength, breaking bones, rupturing internal organs, and drawing blood. So much blood and inflicting so much pain.

Full page, still in the motel hallway. Divaspora in the background, looking on, severely pleased, ecstatic, reveling at the sight in front of her. In the forefront, Ultima Twink, using his superhuman strength, has ripped the villainous motherfucking ugly piece of shit into two! RRRRWAPP! Blood splatters everywhere! On Ultima Twink's rainbow-refracting suit! On the motel hallway carpet! On the walls! A glorious, bloody, red-dripping mess!

ULTIMA TWINK: Justice.

And though Ultima Twink's face does not reflect the same rapturous glee as on Divaspora's, we can see a part of him has somehow been satisfied-

Eyes open, I'm inside the club. All the lights are on, music is no longer pounding from the speakers, GO-GO BOY 1 and GO-GO BOY 2 are fully dressed and sweeping the floors.

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Let's see. [enumerates with his fingers] You went up on the stage, danced with that drag queen, Lala, I think her name was. Nearly punched a guy! And then, you and Lala made out. So, you don't remember? As in nothing at all? [to GINA] He had too much to drink. (excerpts 3q, pp. 32 – 36)

With their elevated rates of sexual assault victimization, LGBTQ+ people experience barriers to reporting and treatment (St. George, Amin, & Morgan, 2026). This may explain why instead of confronting the perpetrator(s) of sexual assault, gays form exaggerated reactions against their negative experience. Hence, it can be said that gays use reaction formation as psychological defense mechanism when it seems impossible or difficult to confront perpetrator(s) against their gender identity and sexuality.

Denial

Denial, which is the refusal to acknowledge anxiety-arousing aspects of the environment, may involve either the event or the emotions connected with it (Passer & Smith, 2008; Ciccarelli & Meyer, 2006).

In many ways, they unconsciously **deny** their attractions and desires because they are perceived as socially unacceptable.

This psychological defense mechanism is shown by the following excerpt(s) where Emman the gay character and Don (the spider hunter) were having conversation where Emman ran away from their encounter. Emman denies the anxiety of sexual encounter with Don:

"I need to leave, Don." And I ran away.

"Hoy! Emman! Wait." I ran away. Red Devil. I did not know where to go but I kept on running.

WHEN I WAS in grade five, no one else but me could memorize the parts of the male reproductive system. Testicles. Scrotum. Penis. Urethra. Prostate. Gland.

"Emman, you have been washing your hands for a long time already," said Nanay. "That's enough. Go eat. Look at your back, you are sweating a lot."

"I closed my eyes, but I could still see Don-don's penis that he told me to touch. And for the first time, I could not understand my feelings. Something spidery wanted to come out from my own thin matchbox-self."

I got the small bottle of cooking oil under my bed. It was right next to the cleaning rugs. I started to touch myself using my oily hands. (excerpts 3g, pp. 221 – 222)

Shame or rejection of one's sexual orientation can be linked with internalized homophobia (Sepúlveda-Páez, Santibañez-Palma, Ferrer-Urbina, Atencio, Bucarei, Castillo & Zumarán, 2022). The feeling of shame due to internalized homophobia may explain why gays deny their sexual desires with same-sex. Hence, it can be said that gays use denial as a psychological defense mechanism by not acknowledging homosexual desires in many ways.

III. Emerging pedagogical framework for critical analysis of gay-themed Philippine prose fiction in English

Tripartite Gay-gendered Psychoanalytical Pedagogical Framework uses deductive top-down approach in the analysis of gay-themed Philippine prose fiction. It consists of three sub-frames. A sub-frame is operationally defined as a combination of queer character trait plus the appropriate psychological defense mechanism(s). A sub-frame should combine queer

character trait in which gendered performance are under it and the psychological defense mechanisms used by gay characters in the selections in connection with their gender identity and sexuality.

The sub-frames are as follow:

First sub-frame: Sexual-Emotional Involvements + Fantasy, Projection, Sublimation, Repression, Denial, and Intellectualization

Second sub-frame: Personal Inclinations + Identification

Third sub-frame: Psychological and Behavioral Displays + Fantasy, Identification, Displacement, and Reaction Formation

It deductively uses these sub-frames as guides in the analysis of the gay-themed Philippine fiction in prose.

However, it is worth noting that these possibilities are not strictly imposed as the only possibilities there are. Psychological and behavioral displays + repression and psychological and behavioral displays + compensation or substitution among others are also possible.

One of the keys to determine which sub-frame to be used is to identify themes that can be classified into the queer character traits, namely sexual-emotional involvements, personal inclinations, and psychological and behavioral displays. That is why the literary critics should be familiar with the differences of these three to successfully decide which sub-frame may be used.

For instance, if the gay-themed Philippine prose fiction is described as erotic in nature, the possibilities of first sub-frame 'Sexual-Emotional Involvements + Fantasy' or 'Sexual-Emotional Involvements + Fantasy/ Repression' can be a choice to deductively analyze the literary piece since according to Wright (2017), *sexual-emotional involvements* refer to the gay character's sensual, erotic, and emotive connection with people they consider significant.

If the gay-themed Philippine fiction has elements of hobbies of the gay character, the possibilities of second sub-frame 'Personal Inclinations + Identification' can be a choice to deductively analyze the literary piece since *personal inclinations* refer to what the gay character usually like to do.

If the gay-themed Philippine fiction has elements of socializations or human interactions, the possibilities of third sub-frame 'Psychological and Behavioral Displays + Identification' can be a choice to deductively analyze the literary piece since according to Wright (2017), *psychological and behavioral displays* refer to the gay character's thinking and actions performed with their object of desire or with other people.

A combination of sub-frames may also possible, such as 'Sexual-Emotional Involvements + Fantasy' and 'Psychological and Behavioral Displays + Intellectualization.'

Proposed Questions to be Answered:

In order to make sense of the literary analysis, here are the proposed interconnected questions to be answered using the appropriate *sub-frame*:

1. What gay gendered performance is performed by the gay character?

This can be answered by considering the following major themes and themes under 'sexual-emotional involvements:'

A. showing attractions with same-sex

1. showing attractions with male physical body
2. showing romantic feelings with males

B. engaging sexually with males

1. engaging in sex with same-sex
2. engaging in same-sex sexual provocation
3. performing with same-sex sexual roles
4. engaging in multiple same-sex set-up
5. doing same-sex sexual acts
6. using things in same-sex sexual activity engagement

This can be answered by considering the following major theme and themes under 'personal inclinations:'

A. living like a stereotypical feminine

1. presenting the body as stereotypical feminine
2. wearing stereotypical feminine clothing
3. looking and smelling good
4. doing household chores

This can be answered by considering the following major theme and its themes under 'psychological/behavioral displays:'

A. engaging femininely with others

1. presenting the self femininely to others
2. using feminine language with others
3. playing with feminine-coded games

From these major themes, themes, and code, the student or literary analyst can expound on his or her analysis.

2. What psychological defense mechanism(s) is used by the gay character?

This may be answered if the queer character trait has been identified already.

If the gay-themed Philippine prose in fiction is categorized as romance prose fiction, the possible psychological defense mechanisms are: fantasy, projection, sublimation, repression, and denial, since these psychological defense mechanisms are categorized with the queer character trait 'sexual-emotional involvements.' However, as illustrated above, these are not the only possibilities. This is shown below:

Sexual-Emotional Involvements + Fantasy (e.g., love/romance), Projection (e.g., love/romance), Sublimation (e.g., marriage), Repression (e.g., romantic/sexual), Denial (e.g., sexual attractions/desires)

3. Why is the identified psychological defense mechanism used by the gay character?

This can be answered by the students if they deeply understood the differences among the psychological defense mechanisms. Actual explicit excerpts from the literary piece will be cited in parentheses and will be explained by the other pieces of information found with the text. Provided that there are no other pieces of information that could explain why the gay character used a certain psychological defense mechanism, the literary critic may explain the phenomenon using outside data ideally with the proper citation and referencing.

Example answer: The gay character used fantasy as psychological defense mechanism evidenced by the following sentences from the selection.

"Sample sentences"

The factor known as traditional and conservative socio-political landscape where the romantic and sexual desires of the gay character is perceived as socially unacceptable led the gay character to retreat from reality and satisfy his unmet needs (i.e., romantic desires) through imagination.

Teaching the Tripartite Gay-gendered Psychoanalytical Pedagogical Framework in the Classroom Setting

The teacher will follow these steps in teaching the framework to the students in literature classes.

1. Through participative discussion, the literature teacher introduced the students to tenets of the Gender Performativity Theory of Judith Butler.
2. Through participative discussion, the literature teacher introduced the students to tenets of Psychoanalysis (particularly the Psychological Defense Mechanisms of Sigmund Freud and his daughter Anna Freud).
3. Through participative discussion, the teacher will inform students that both lenses (i.e., Gender Performativity Theory and Psychological Defense Mechanisms in Psychoanalysis) can be combinedly used in the analysis of gay-themed Philippine prose fiction in English.
4. The teacher will teach the students that the framework was conceptualized from a research study.
5. Firstly, the teacher will introduce about the queer character traits, namely sexual-emotional involvements, personal inclinations, and psychological and behavioral displays and their meanings.
6. Secondly, the teacher will introduce and exhaustively explain the various gay gendered performances:

Under sexual-emotional involvements, they are engaging sexually with males (e.g., engaging in sex with same-sex, performing with same-sex sexual roles, engaging in multiple same-sex set-up, engaging in same-sex sexual provocation, using things in same-sex sexual activity engagement, doing same-sex sexual acts); and showing attractions with same-sex (e.g., romantic feelings with males and attractions with male physical body). Under personal inclinations, they are living like a stereotypical feminine (e.g., presenting the body as stereotypical feminine, wearing stereotypical feminine clothing, looking and smelling good, and doing household chores). Lastly, under psychological/behavioral displays, they are engaging femininely with others (e.g., presenting the self femininely to others, using feminine language with others, and playing with feminine-coded games).

7. Thirdly, the teacher will introduce the Tripartite Gay-gendered Psychoanalytical Pedagogical Framework by exhaustively discussing about the sub-frames:

First sub-frame: Sexual-Emotional Involvements + Fantasy, Projection, Sublimation, Repression, Denial, and Intellectualization

Second sub-frame: Personal Inclinations + Identification

Third sub-frame: Psychological and Behavioral Displays + Fantasy, Identification, Displacement, and Reaction Formation

The teacher will also teach students that there are possibilities, such as combining sub-frames (e.g., Sexual-Emotional Involvements + Fantasy and Psychological and Behavioral Displays + Intellectualization) as possible and as appropriate.

The teacher will introduce the questions to be answered in the hybrid framework and how to answer them, such as:

1. What gay gendered performance is performed by the gay character?
2. What psychological defense mechanism(s) is used by the gay character?
3. Why is the identified psychological defense mechanism used by the gay character?

Applying the Tripartite Gay-gendered Psychoanalytical Pedagogical Framework in the Classroom Setting

The teacher will follow these steps in teaching gay-themed Philippine prose fiction in English:

Pre-reading Phase: Getting Ready for the Text

1. The teacher will introduce the author of the literary piece to the students.
2. The teacher will introduce the students to the vocabularies/words that will be encountered in the gay-themed literary piece.
3. The teacher will employ other preliminary tasks as appropriate and as possible.

While-reading Phase: Familiarization with the Text

4. The teacher and the students will determine the elements of prose story like setting or characters.
5. The teacher and the students will determine the dominant theme or central idea found in the gay-themed literary piece. This is important since determining the dominant theme or central idea provides choices of sub-frames to be used in the analysis. For instance, if the teacher and the students determined that the dominant theme is romance between two male lovers, named Jay and Steve, since the story is about how Steve courted Jay instead of the story revolving around the social life of the two male lovers, the teacher and the students can utilize the first sub-frame "Sexual-Emotional Involvements + the appropriate psychological defense mechanism(s) to be found in the story."
6. The students will identify the appropriate sub-frame to be used in their analysis.

Post-reading Phase: Making Sense of the Gay-themed Literary Selection

7. The teacher will show the students a sample analyses using the tripartite gay-gendered psychoanalytical lens. This will be a scaffolded strategy.
6. The students will answer the questions: What gay gendered performance is performed by the gay character? What psychological defense mechanism(s) is used by the gay character? Why is the identified psychological defense mechanism used by the gay character?

Answering the first and the second questions will be done by bottom-up (inductive approach) where words, phrases, clauses, sentences or larger chunks are identified first leading to the appropriate gay gendered performance and the appropriate psychological defense mechanisms.

Firstly, in answering the first question, the students will look for expressions, words, phrases, clauses, sentences, or larger chunks to support the gay gendered performance. Secondly, in answering the psychological defense mechanism(s) used by the gay character, the students will look for expressions, words, phrases, clauses, sentences, or larger chunks to support the psychological defense mechanism. Lastly, in answering the third question, the students will look for expressions, words, phrases, clauses, sentences, or larger chunks as support or may resort to other external proof or evidence (either based on experience or from other sources).

Conclusion and Implications

The following conclusions were drawn highlighting implications on previous data, pedagogy, and theory:

The determination of gay-gendered performance categorized into three queer character traits, helps literature teachers and students to predict gay gendered performance of gay-characters in Philippine prose fiction.

The study has strengthened the findings that the execution of gender among gay characters in Philippine prose fiction can be described by the following three classifications of queer character traits, namely sexual and emotional involvements, personal inclinations, and psychological and behavioral displays.

The determination of psychological defense mechanisms used by gay characters in the selections help literature teachers and students explain why certain psychological defense mechanisms are used by gay literary characters in connection with their gender identity and sexuality.

The study provided evidence-based data about the psychological defense mechanisms used by gay characters from previous study of Marwenti (2020). It added identification, sublimation, repression, intellectualization, and rationalization as psychological defense mechanisms and confirmed or strengthened previous findings, namely denial, fantasy, displacement, projection, and reaction formation. Psychological defense mechanisms, specific to compensation, included in the findings of Marwenti (2020), and regression were not found in this study. This may be attributed to the corpus of this study which was only delimited to few gay-themed Philippine prose fiction.

There is a possibility of combining two lenses to directly analyze gay-themed Philippine prose fiction. The conceptualization of the *Tripartite Gay-gendered Psychoanalytical Pedagogical Framework* helps literature teachers and students to deeply analyze and appreciate gay-themed Philippine prose fiction through deductive approach. It offers direct guide as to how gay gender is performed and how or why a certain psychological defense mechanism is used by the gay characters in connection with their gender and sexuality.

Acknowledgements

The authors would like to thank the individuals and institutions who provided guidance, feedback, and support throughout the conduct of this research and the preparation of this manuscript. Any remaining errors or omissions are the sole responsibility of the author.

Funding

This research received no external funding from any public, commercial, or not-for-profit funding agency, and no organization provided financial support for the conduct of the study, authorship, or publication of this article.

Competing Interests Statement

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this article.

Data Availability Statement

Data supporting the findings of this study are available upon reasonable request, subject to confidentiality and ethical considerations. Email: dexterconcepciondulay@gmail.com.

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Appendices

No appendices are attached to this study.