**A CONTENT ANALYSIS ON VIOLENCE AGAINST WOMEN IN PHILIPPINE SOAP OPERAS**

**­­­­­\_\_\_\_\_\_\_**

**A Thesis Presented to**

**The College of Communication**

**Polytechnic University of the Philippines**

**\_\_\_\_\_\_\_**

**In Partial fulfillment**

**Of the Requirements for the Degree**

**Bachelor of Arts in Communication Research**

**\_\_\_\_\_\_\_**

**By**

**Abacial, Arnolfo S.**

**De Vera, Justine Aizel L.**

**Jusay, Wennielyn M.**

**Valila, Krupskaya**

**November, 2018**

**Chapter 1**

**THE PROBLEM AND ITS SETTING**

**Introduction**

In an age where violence perpetuates not only in the real world but also in the virtual realm, media play a very important role in combating the normalcy of violence in homes.

In different researches and studies, media have been proven as one of the most influential and strongest factors in honing a country’s culture particularly a person’s values and beliefs (Serisier, 2017). The reach of different media is enormous that it transcends generations from generations (Vittadini et.al, 2011).

Certain values, beliefs, principles, issues and its solutions are easily propagated from time to time through different programs and shows present in different medium. One of the leading issues that international and local government and non-government organizations put too much focus into is violence against women.

*Violence against women*

The United Nations has been in the forefront of the long struggle to protect the rights of women against violence. This occurrence of very alarming incidence all over world was given focal attention which was formerly regarded as rare or non-existent (United Nations Fund for Population Activities, 2005). In the United States, there have been massive concerns on violence against women (VAW) where in 4,774,000 women experienced physical violence by an intimate partner every year, and 1,509 women were murdered by men in the year 2011. Therefore, one in every four women will be a victim of severe violence by their intimate partner in their lifetime.

Violence against women is any act of gender-based violence that results harm physically, sexually or psychologically or women suffering including threats or such acts, intimidation or arbitrary dispossession of liberty whether happening in public or private life (United Nation Development Programme, 2018). Women are most likely to experience physical and/or sexual violence with a percentage of 15 and 76 of women. The majority of violence against women takes place with their intimate partners/spouse as the perpetrator with a range of 9% to 70%.

According to the 2013 report of Philippine National Police (PNP), VAW incidents increased by 49.4% in the country, the highest number in the recent years, which is by far the highest number of reported cases of violence against women. Also, the leading form of violence against women is human trafficking wherein 1, 013 cases were reported from the year of 1993 to 2002, and 1,434 females from the year of 2015 were reported as a trafficking victim with the alarming reports of violence against women (PSA Board Resolution, 2017). In 2016, PNP data showed that rape cases and violence on women’s rights increased 63.5% to 8,288 from 5,069. In the past years, violence against women and children are over 26,000 among barangays were reported as of December 2013, according to DILG. However, many still go unreported (Rodriguez, 2014).

*Power of Media*

In a data released last December 2015 by the Nielsen’s TV Audience Measurement, it shows that Filipinos consumed an estimated 33 hours per week in watching television, or a daily average of nearly five hours (Ilagan, 2016). Moreover, the Filipinos ranked the second-most avid watchers of television in the world, according to a survey released by Asean DNA (Corrales, 2014). According to Vibar (2016), daily television viewership rose to 96.6 percent in 2016 from 91.2 percent in 2014. Also, time spent watching television rose to 3.7 hours from 3.4 hours during the same period according to Kantar Media Philippines. During primetime hours, form 8:00 PM to 10:00 PM, television viewing reaches its peak. Technology also contributes in increasing the television consumption rising from 14 percent in 2016 in Mega Manila, from 4 percent during the previous year with Digital Terrestrial Television (DTT).

ABS-CBN and GMA Network claimed the lead in national television ratings. Media as a business, creating soap operas has been a profit-maker for the stations ever since (Ford, 2011). For so many years, television has always been a part of the daily lives of the Filipinos (Anarcon, 2018). According to Caraban (2014), characters in soap operas were developed with a positive or negative behavior because their audience relate to different domestic abuse to personal bankruptcy.

With this reach and power, media is seen as a powerful communication tool to combat VAW. According to Biswas (2016), it is tool of communication in which can help in spreading and giving the people a strong and effective message of what is right and wrong. There is a critical and vital role of the media in the issue of violence against women, both in terms of how media cover the issue and how media may be used as a tool to raise awareness and help the government and the anti-VAW advocates to implement programs about the issue (Sarup, 2005).

Media has a lot to contribute in the fight of violence against women, for example media must be sensitive in the reportage, media should educate and communicates firmly against gender based violence and not cover-up it (Gender-Based Violence, 2017). Also, based on Aimee Vega Montiel researcher the National Autonomous University of Mexico, Center of Interdisciplinary Research in Sciences and Humanities, she also recommends in her article “Violence against Women in Media and Digital Content” that media organizations should adopt gender mechanisms for evaluating, monitoring and action: follow national and international regulation to end VAW and for content producers they should develop gender mainstreaming training programs. Additionally, media should also adopt basic principles in producing news on VAW free of sexist stereotypes (Vega Montiel, 2018). The role of media is to promote awareness against violence and to picture how this gender-based violence is still prevalent in the society.

However, Sarup (2005), media has not yet launched an effective campaign against VAW because of the presence of highly violent materials. Different news coverage of several cases of violence against women was frequently seen as sensational, exploitative, and lacking in serious analysis of the prevalence (Sarup, 2005). In the county, horrible stories of violence committed on women and children have become common fare in TV, print media and radio. Scenes even involved many groups of women in violent activities such as cybersex, pornography, sex trafficking and prostitution (Gabriela, n.d.).

Women’s body are constantly being objectified thru different advertisements and teleseryes. According to an article by John Barber on Objectification of Women, in movies, music videos, music and television, women are strongly regarded as sexual objects. The maximization of a female’s body in an advertisement, for example, is used to by companies to associate their products with women’s bodice, making body and product as objects of desire to the consumers’ subconscious mind (Barber, 2011). Moreover, sexual messages in media have both immediate and long-term effects. Viewing television programs may change person’s immediate state by activating thoughts or associations. It can contribute to endure learned patterns of behavior of sexual interactions, belief and attitudes about the real world (Barber, 2011).

Aside from the constant objectification of women in media, it is not a secret that physical violence also rules most of the narratives in media. Physical violence was most often present in nearly two-thirds of television programs (Kaplan, 2012). Through the years, soap operas with smart take on issues, replete sexy ladies. Plot twists and love triangles, including domestic violence against women hit the market well (Caraban, 2014).

Given the situation, it is but timely to analyze the way how media, particularly television with its reach, comprehensively contributes to fight against VAW.

**Theoretical Framework**

To be able to describe the contents of the selected Filipino Soap Operas that contains violence against women, the researchers used the **Semiotics Theory** which is formulated by Charles Peirce in year 2010.

The study of signs and its meaning is called Semiotic. Semiotics Theory refers to the signs and symbols, especially as elements of language or other systems of communication. It is also known as semiology, semasiology, and semiology (Nordquist, 2017). According to Charles Peirce, semiotics tries to explain how language is made significant and how meaning can be used in communication within the society. Semiotics cannot be found in the text itself but rather it should be understood as a methodology (Communication Theory, n.d.). This theory talks about how the meaning behind different signs and symbols were created, and the understanding of these signs and symbols.

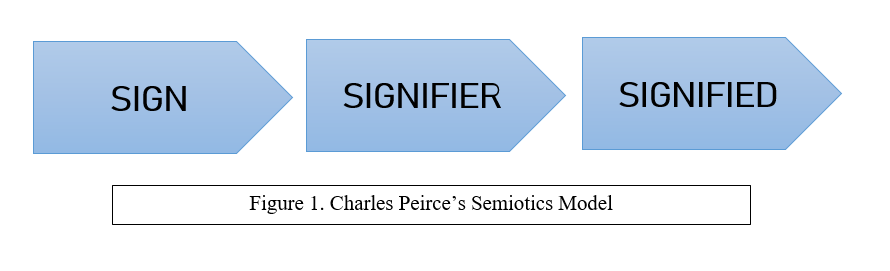
Semiotics has its three elements mainly: signs, signified, and the signifier. Sign is anything that represents something else in the construction of meanings that may include words, photographs, sounds and gestures. Signifier is the perceivable part of the sign and the Signified is the understandable part of the sign (Communication Theory, n.d.).

The core concept of this theory is to analyze how Filipino Soap Operas portray the issue on violence against women in the Philippines. While considering the women in the society, which are considered marginalized group, tend to just accept and endure the perception of other powerful groups toward them, wherein women are perceived as just to serve men, they are companions and supporters and take on society for only a subordinate role.

In this study, men and women are treated differently with gender discrimination. Both genders have different experiences and knowledge. This theory claims that those group who are considered as marginalized in the society, which are the women, tends to easily choose their biases in knowledge production. Through the analyzing the VAW contents of the selected Filipino Soap Operas, semiotics theory can be used to raise awareness among the marginalized group in the society so they can know and fight for their rights in order to give a dominant role in the society.

Media Practitioners are part in fighting and preventing gender discrimination and violence against women; with this the public’s attitude and perceptions on women can be influenced and changed. The media is a tool that should expose and generate awareness to the public against society’s perception of women; with this their role would be effective. Media have a powerful influence and impact on the society’s perception; they can promote gender equality and women empowerment.

Figure 1. Charles Pierce’s Semiotics Model



**Conceptual Framework**

The researchers used the Semiotics Theory to analyze and understand the VAW contents of the selected Filipino Soap Operas and the presentation of women in the media and how they use media to promote anti-VAW to the public.

The researchers conceptualize an adopted model of Semiotics Theory to further explain the meaning of different signs and symbols, and to analyze and understand the contents of these Filipino Soap Operas.

Figure 1.1 Variables are applied in the adapted model of Semiotics Theory

**Portrayal of VAW in Filipino Soap Operas**

**Attributes of VAW in the Soap Operas**

**Filipino Soap Operas of GMA and ABS-CBN**

Applying the Semiotics Theory in the study, the researchers will use the three variables, mainly the sign, signifier, and signified.

The researchers referred the Filipino soap operas that have VAW contents as the sign. The logically aspect of the sign where meanings are created. In the study, the researchers were the viewers who will determine the sign and gave its meaning and serves as the independent variable in the study.

The researchers assigned the violence against women contents as the signifier in the study, which include the attributes such as the modes, levels, perpetrators and the prevalence of VAW in the Filipino soap operas. This is where the viewer’s refer the meaning or concept of the sign.

And lastly, through the signifier, the researchers referred the portrayal of VAW in Filipino soap operas as the signified or the concept. It is the meaning being viewed by the researchers and it serves as the dependent variable of the study.

Media representation of VAW significantly affects how the public view the issue of violating women’s right. The more the public was exposed to violence against women in various forms of media, the larger the chance that they will accept it as part of the tradition and culture. According to Kamala (2005), the political interest of patron political parties is the basis of how the mainstream media will pick and present issues about women. Some of the women issue such as trafficking, prostitution and rape in media was just used to create sensation among the viewers and the public. On the contrary, news media create a space for violence against women for the public to be aware that it is a big problem that everyone should pay attention of. Through this, media create public awareness and understanding about the issue of women violence (Sutherland, Simons, & Blatchford, 2017).

**Statement of the Problem**

Television has provided us information and entertainment. It is also a potential platform for social change in providing solution to the national problem in violence against women. This study aims to answer the question, what are the acts of violence against women presented on selected Filipino soap operas?

The researchers listed the following objectives of the study.

1. What is the demographic profile of the perpetrators and victims of selected Filipino soap operas?

a. Sex

b. Age Categories

c. Social Class

2. What is the character role of the perpetrators and victims of selected Filipino soap operas?

3. What are the forms of violence frequent per scene in selected Filipino soap operas?

4. What is the level of violence against women presented in selected Filipino soap operas?

5. What is the prevalent violence against women act on the selected Philippine soap operas?

**Scope and Limitation of the Study**

Violence against women (VAW) is a societal problem that anyone should pay attention of and the role of media is to expose this kind of problem in a responsible way to promote public awareness and discussion (Mujkic, 2017).

The researchers selected the three highest rating soap operas of GMA and ABS-CBN in the months of March to August 2018 mainly: *Hindi Ko Kayang Iwan Ka, Contessa, and Kambal Karibal* of GMA and *Sana Dalawa Ang Puso, The Blood Sisters, and FPJ’s Ang Probinsyano* of ABS-CBN. The month of May, June, and July was selected as the period of time to be used for the selected soap operas. In order to generate the data of the study, the researchers use the mobile application *IWanTV* to access the shows of ABS-CBN and *HOOQ* for the GMA programs. This study will not accommodate other soap operas other than the said shows of GMA and ABS-CBN network.

This study only identified the visual attributes of the programs and the characters. The sex, age category, social status, and character role of the perpetrator and the victim, also the types and levels of violence will be determined through the ability of the researchers to recognize and analyze. The type of violence against women is coded depends on the VAW encountered and seen in the soap operas and will not cover the effects and the aftermath of the violence to the women. The sex of the perpetrator and victim is only limited by male and female and will not include the LGBTQ+ community.

The VAW acts that were seen on the soap operas will be strictly recorded and monitored. This is a great instrument in describing and analyzing the level of violent contents, especially violence against women, of different soap operas that is viewed by the several Filipinos.

**Significance of the Study**

**To the Women**

Not only women can be aware on the issue of Violence against women but also the men collectively. Women will also practice their rights and they will be able to know when they are being violated as this study shows the different kinds of violence against women. Through this study, women in our society can be safe, protected, and have an equal rights and powers just as men have, ending gender-based discrimination, promote women empowerment and fight violence against women. This can change how the media presents women in television programs and any other media channels.

**To the Media**

The media serve as a filter in reviewing the programs being released and viewed by the public. They will filter out or lessen the scenes that show violence against women. The media is responsible for raising awareness on Violence against women as it has the power to dictate or choose what people see, hear and influence their attitudes. They will also observe their ethics more in producing and airing television programs.

**To the Government**

This study is providing information on how effective is the implementation of anti-violence against women in the Philippines and it also serve as a reference and on what are the possible solutions or actions does the government needs to do in order to improve the implementation of anti-VAW. Also serve as a filter especially in providing franchise that allows address the issue of violence against women and how to prevent it.

**To the Academe**

This study helps as an instrument to educate the communication and media students on issue related violence against women in the Filipino teleseryes, this will also educate students who practice in the field of media to be aware of the prevalence of VAW in the Philippine television programs and how they can monitor and change the portrayal of VAW in television. This study may serve as a reference to the media professors to transfer knowledge and formulate knowledge in studying Violence against women.

**To the Society**

There is a social relevance in pursuing this study because media presents violence against women in so many ways which obviously influence the policy and behavior of the public on how they see women. This study can help in raising awareness and discussion on anti-VAW that may lessen cases of VAW; it can also be a tool in promoting gender-equality and women empowerment. Through this study, violence against women is not considered as only a private and family issue, but it will be addressed as a major problem of the society that needs to be solved. With this study, it is also possible to lessen the violence against women in television programs and film-makers will also monitor and be aware on the content that they show to the public.

**To the Future Researchers**

This study will help the future researchers to conduct another study on violence against women focusing on the issues of gender-based violence and new existed form of media such as social media and other internet related medium. This can serve as their reference and additional source of information in studying violence against women in media to ensure the credibility of their study.

**Definition of terms**

**Violence**- a behavior in which a person intentionally uses physical force or power, threatened or actual, against another individual, group or community that can result to injury, death, psychological harm, maldevelopment, or deprivation (World report on violence and health, n.d.).

**Women**- are reserved for an adult female person (Merriam-Webster Online Dictionary).

**Role of Media in VAW**- shows how media represents women to the society through their works and how they help lessen the cases of Violence against women and promote Anti-VAW.

**Anti-Violence against women**- It is hereby declared that the State values the dignity of women and children and guarantees full respect for human rights. The State also recognizes the need to protect the family and its members particularly women and children, from violence and threats to their personal safety and security (Philippine Commission on Women, 2004).

**Gender-based discrimination**- is also referred to as violence against women that highlights the gender and power inequalities between men and women.

**Television programs**- refers to the three highest rating shows on GMA and ABS-CBN network on the timeslots of morning, afternoon, and evening.

**Philippine Media**- refers to television programs and shows, radio, print media and any other communication channels where information and messages are being disseminated in the Philippines.

**Prevalence**- the state or condition of the widespread presence of Violence against Women in the Philippine television programs.

**Forms of Violence against Women**- any act or behaviors that makes a woman feel threatened, anxious, intimidated or feel belittled.

**Perpetrator**- a person who commits violence against women.

**Levels of Violence**- shows the seriousness of damage done by the perpetrator to the victim.

**Episode**- is a series of scenes, events or actions over a period of time in a television programs (Dictionary Cambridge, n.d.).

**Scene**- is a unit of story that usually takes place in a particular time and place, if the location or time changes, it is considered as a new scene (Screenwriting, n.d.).

**Chapter 2**

**REVIEW OF LITERATURE AND STUDIES**

**Violence against Women**

Violence against women is a prevalent and unvarying violation of fundamental human rights violations and a persistent form of gender based discrimination around the world (UNDP, n.d.). UN Development Fund for Women describe that in every country of the world it occurs in rich and poor, stable and in conflict, and women and girls are the most affected regardless of their age. According to World Health Organization Department of Reproductive Health & Research Violence against Women is any private public act of gender-based violence that results in, or is expected to result in sexual, physical or psychological harm or women suffering comprising threats of such acts, coercion, or uninformed dispossession of liberty with the family or community in general. This phenomenon became very alarming worldwide which was previously considered as infrequent or non-existent was given focal attention as its incidence (UNFPA, 2005).

Violence against women is closely related to women unequal power relationship to men. It is associated to how women and men experience and think about world around them. It also the perception by the power system that are being influenced and how those systems support different context of organization, norms, behaviors and policies (UNFPA, 2005). According to the 2008 National Demographic and Health Survey conducted by the Philippine Statistics Authority, one in five Filipino women age 15-49 has experienced physical violence since age 15. Moreover, according to the preliminary results from the 2017 National Demographic and Health Survey, 26% or married women aged 15-49 has ever experienced physical, sexual or emotional violence by their husband or partner. Twenty percent (20%) of the women experienced emotional violence, 14% has experienced physical violence, and 5% experienced sexual violence by their current or most recent husband or partner (Bersales, 2018). Despite of efforts to address the concern VAW continues and it is indeed alarming (Philippine Commission on Women, 2009). Likewise, Amnesty International Philippines, together with the Women Working Together to Stop Violence Against Women (WWTSVAW), create a report stating that VAW is "very pervasive" in the Philippines (Amnesty International, 2009). There were approximately 7,864 cases of violence against women showed by the police statistics in 2008, up from 6,647 previous year incidents (Philippine Daily Inquirer, 2009).

**Women as Victims of Violence**

Women are mostly the subject of violence. In a country were patriarchal setting dominates, women are considered less as men. “Violence against women is linked with the unequal power relationship between women and men, resulting from society’s misinformed views on gender and sexuality – Philippine Commission on Women”.

According to UN Women (2012), violence against women and girls is one of the most systematic and widespread human rights violation. It is rooted in gendered social structures rather than individual and random acts and it is a major obstacle on ending gender inequality and discrimination globally.

Throughout the world, women are the most common victim of violence. As cited in the book “Gender & Crime in the UK”, it claims that most women live their lives in constant fear of being at risk for violence. It also stated that women who have been victims of violence end up having a wide-ranging list of health problems. According to statistics, 1 in 4 women may experience violence in their relationships with men throughout their lifetime (UK Essays, 2018).

As cited by Digal (2018), there are 11, 558 Filipino women between ages of 15 to 49 experienced various forms of physical and sexual violence. The cases of domestic violence against women remain high, and many citizens complain that local governments do not sufficiently protect the women as required by the law.

**History of Violence against Women in the Philippines**

Violence against Women (VAW) is noticeably one of the biggest social problems in the Philippines where it became prevalent in some areas in the Philippines. According to the 2008 National Demographic and Health Survey conducted by the National Statistics Office, one in five Filipino women age 15-49 has experienced physical violence since age 15. It is alarming to the government and especially to the women in the Philippines even with all the attempts and efforts of VAW to end or lessen the number of cases of VAW.

According to Australian Center for the Study Sexual Assault (ACSSA), VAW is considered to have a connection with unequal power relationship between men and women also known as “gender-based violence” (Wall, 2014). The term gender-based violence is used to describe violence that occurs as an outcome of the normative role expectations connected with each gender, along with the unequal power between the two genders, within the context of a specific society (Bloom, 2008). It has been extensively addressed that the most number of gender that is affected by gender-based violence are women, which resulted to unequal distribution of power in society between men and women (UNFPA, 2011). Societal norms, traditions, and cultures impose people to believe that men should, considered as the leaders, benefactors, protectors, pursuers, and carry the most dominant roles in a society, and most likely to be in charge and created to rule while women are to serve men, they are companions and supporters and take on society for only a subordinate role (Lee, 2013). This traditions and cultures basically teaches men that they are more powerful than women, and with this, it comes the necessity to control, rule and dominate women in order to keep possession of that power; and VAW is a form of men’s assertion of controlling women.

Women were accused of being “naggers” to their husband and most of the time they are being verbally abused by their own spouse and are being blamed as “neglectful” of their duties as a wife and even worse, they experience physical abuse by wife-battering by their spouses (Philippine Commission on Women, 2009). There are a lot of cases where women try to seek help of an authority about rape or sexual harassment that mostly ends up being blamed for being “malicious” by the misinterpretation of a men’s appreciation of her beauty and nice body.

These are only few cases that contribute to the reality of violence against women in the Philippines. There is a serious problem in the lack of real and tangible information to show the area covered of violence against women in the Philippines as there are several cases of VAW that would frequently be unreported because of the victims’ spiral of silence where there is a tendency of person to remain silent when they feel that their views are in opposition to the majority view on a subject (Neumann, 1974). Many of the victims would rather not file a complaint knowing that it will end to the discharge of their complaint as a result of the absence of their confidence and faith in the justice system of the Philippines and their protection of women’s right.

Several government programs have already been put in place to address and lessen VAW. Non-government organizations also take part in this campaign. It is uncertain when this issue will totally diminish in the Philippine setting, but as long as current efforts to fight VAW are sustained, hope could be set high (PCW, 2009).

The government put down all its effort to protect the rights of women and diminish the number of cases against them. According to the journal, Violence against Women and Information Communication Technologies: Philippines Country Report by Jessica Umanos Soto (n.d.), the Philippine government has endorsed all international agendas that aims to promote the protection of the rights of women from different forms of violence. These are Anti-Mail Order Bride Act of 1990 (RA 6955) which prevent the act of matching Filipino women to foreigners for marriage and other alike scenarios such as advertisement, publication, printing and distributions of brochures fliers and other propaganda materials, Anti-Sexual Harassment Act of 1995 (RA 7877) to avoid any act that includes sexual harassment in employment, education or training environment and for other purposes, Anti-Rape Law of 1997 (RA 8353) to stop any act intensifying the definition rape on women, Rape Victims’ Assistance and Protection Act of 1998 (RA 8505) is a program that provide assistance and protection for the rape victims, Anti-Trafficking in Persons Act of 2003 (RA 9208) is any act to eliminate trafficking in persons especially women and children, and lastly, the Anti-Violence Against Women and Their Children Act of 2004 (RA 9262) that aims to prevent any act or series of acts that is committed against a women and/or children.

Based on a journal titled as ‘An Overview of Violence against Women’, the anti-violence against women and children (RA 9262), is one of the major achievements of the government in addressing and eliminating VAW in the Philippines. Philippine Commission on Women (PCW), together with the other government and non-government institutions, organized the 18-day campaign to end VAW since 2002. This campaign was formerly known as the 16-day campaign in ending VAW. Also in 2006, PCW helped organize the campaign ‘Men Opposed to VAW Everywhere’ campaign that encourages the participation of men in stopping violence against women in the Philippines.

**Violence against Women in the Philippines**

VAW is still prevalent in the Philippines despite of its conservative identity. Violating the rights of women is a universal problem which has been considered a hot issue and has taken a large amount of attention worldwide (Philippine Commission on Women, n.d.).

According to GMA News Online, they have surveyed 400 females and 400 male residents in Barangay Payatas ad Barangay Silangan in Quezon City. the results states that 5women have experienced sexual harassment once in their lifetime and over 34% of them were victims of wolf whistling, lascivious language, exhibitionism and public masturbation (Bartolome, 2016).

Violence against women is a serious matter that the people and the government of a state should focus. VAW is an ongoing problem of the society that was manifest in forms of physical, sexual, psychological, and economical. Violence against women can be done through physical violence which includes hitting a woman in different parts of her body, with the use of something, or by a person’s physical force, sexual violence includes rape, sexual harassment, acts of lasciviousness, treating a woman or child as sex objects, making demeaning and sexually suggestive remarks, physically attacking the sexual parts of the victim’s body, forcing him/her to with obscene publications and indecent shows or forcing the woman or her child to do indecent acts, and economic violence includes the prevention of a woman to engage in any legitimate profession, occupation, business. Or property owned in common, destroying household property and controlling the victim’s own money or properties solely controlling the conjugal money or properties (Department of Health, n.d.).

According to Makinde (2017), women, in any other parts of the world, are experiencing different forms of violence such as rape, was considered as a sexual violence, where a forced and unwanted sexual intercourse to a woman is done. Like rape, sexual assault refers to an attempted rape but the difference is that it not ends in a sexual intercourse, domestic violence which refers to a physical and sexual attack within the family or in an intimate relationship. It also includes intimate partner violence, marital rape, assault and sexual abuse in the household, physical abuse refers to unwanted physical contact that is hurtful which results in bodily harm, discomfort and injury, psychological/ emotional abuse refers to any act that aims to cause fear, diminishing of individual’s self-worth, dignity or self-esteem, and inflects psychological trauma on the victim, and lastly, verbal abuse is the use of negative, unwelcoming, embarrassing, offensive, threatening or degrading words to a woman.

According to Annan (2000), the degree and scale of violence against women may differ in social and political contexts of a women, such as the class, races, ethnic group, sex, and as well as individual’s circumstances. Along the Asia Pacific, poverty has a large impact in the context in which VAW takes place and how states have answered the alarming problem of violence against women.

**Sexual Violence**

Several women experience different forms of violence just because they are women and these include sexual violence. According to Behnken (2017), sexual violence is a term used to describe the crimes of rape and other forms of sexual assault. It refers to the complex and multifaceted forms of trauma experience by men, women, and children all around the world.

In the Philippines, one woman or child is raped every hour based on police records (Morales, 2017). As cited by the Center for Women’s Resources (CWR), from January to October of the previous year, there were 7, 037 reported rape cases nationwide.

Even in media, especially in television, violence was prevalent across all shows regardless of its ratings. Moreover, a study entitled “Industry Television Ratings for Violence, Sex, and Substance Use (Gabrielli, et.al, 2016) shows that violence was pervasive in television, occurring in 70% of episodes overall and an average of 2.3 seconds per episode minutes. Sex and gory violence were the only behaviors demonstrating a graded increase in prevalence and salience for older-child rating categories. The study indicates that TV Parental Guidelines ratings were ineffective in discriminating shows for 3 out of 4 behaviors studied. It were most effective for identification of sexual behavior and gory violence.

As cited in RAINN (2018), an anti-sexual violence organization, they have identified six types of sexual violence frequently seen on television mainly: sexual assault, child sexual abuse, sexual assault of men and boys, intimate partner sexual violence, incest, and drug-facilitated sexual assault. Sexual Assault refers to a sexual contact or behavior that occurs without the explicit consent of the victim and it includes attempted rape, unwanted sexual touching, forcing a victim to perform sexual acts, and the penetration of the victim’s body (rape). Child sexual abuse includes sexual activity with a minor. It does not need to include physical contact between a perpetrator and a child. Like women, men and boys also experienced sexual assault and abuse and may also face some traditional challenges because of social attitudes and stereotypes about men and masculinity. Furthermore, intimate partner sexual violence refers to a sexual assault committed by a person in a relationship with the victim, including: intimate partner sexual violence, domestic violence, intimate partner rape, marital rape, and spousal rape. The term incest refers to sexual contact between family members. Laws vary from state to state regarding what constitutes crimes of incest, child sexual abuse, sexual assault, and rape. Regardless of state laws, unwanted sexual contact from a family member can have a lasting effect on the survivor. Lastly, drug-facilitated sexual assault occurs when alcohol or drugs are used to compromise an individual’s ability to consent to sexual activity. These substances make it easier for a perpetrator to commit sexual assault because they inhibit a person’s ability to resist and can prevent them from remembering the assault.

Nonetheless, media has a great role in preventing sexual violence. According to expert consensus, the prevention of violence and sexual assault requires taking action regarding social norms, and the media have a part to play in shaping these norms (INSPQ, n.d).

**Psychological Violence**

Emotional abuse is often minimized or overlooked by many and even the person being abused. Many men, especially women, suffer from emotional or psychological abuse, which is no less destructive.

As cited in Bersales (2018), one in five (20%) of women has ever experienced emotional violence based on the preliminary findings of the 2017 National Demographic and Health Survey (NDHS).

According to Lakshmi (n.d.), emotional or psychological violence includes any act intended to denigrate, isolate, or dominate a partner. It is intended to control victims by limiting resources and social contacts; creating actual and emotional dependence; and reducing victim’s sense of self-worth, competence, and value. Emotional maltreatment can include verbal abuse, such as insults, criticism, ridicule, name calling, discounting and discrediting; isolation of the victim; control of social family contacts; denial of access to finances or transportation; demonstration of extreme jealousy and possessiveness; the monitoring of behavior; accusations of infidelity; threats of harm to the victim’s family, children, or friends; threats of abandonment or infidelity; and damage to or destruction of personal property.

Although psychological abuse may be less obvious than physical abuse, it can have a devastating effects on the mental health and well-being of a person. As cited in Health Direct (2017), research has shown that psychological violence can be results to: poor relationship satisfaction, symptoms of anxiety and depression, insomnia, low self-esteem, suicidal thought, and increased physical health problems (such as migraine, indigestion, stomach ulcers, chronic pain and chronic disease).

**Economic Violence**

Economic violence are actions that often control and monitor the behavior and activities of a woman in terms of access to financial distribution and constraining and denying the woman to economic resources (Council of Europe, 2011).

Economic violence occurs when the perpetrator limits the access funds and credits of a woman, control her access and use of health care and services, does not allow her or limits her access to employment, education and even agricultural resources as well. Excluding the woman to financial decisions, discriminating her on traditional laws of inheritance. In the workplace setting, economic violence against women is often experienced by unequal payment or income for a work with an equal value as to men’s, most of the time women are underpaid even if they are overworking, and unpaid work done outside the contractual agreement resulting to fraud and theft perpetrated by men. Abandonment of family and giving maintenance to their children is also a form of economic violence. This type of violence often leads in extreme poverty and it hinders the educational attainment thus affecting the developmental opportunities for women (Fawole, 2008).

**Levels of Violence**

In the study of Mc Arthur et al.’s ( 2000) in observing the prevalence of violence in the movies scenes of content analysis on the top 100 grossing movies is similarly modeled by Rozas’s (2014) research which utilizes measures of violence in the existing analysis on movies in 2014. Furthermore, violence was separated into three levels (mild, moderate, and lethal) in order to describe differences between something small like a slap to something as major as murder.

Mild level of violence, according to Rozas (2014) and McArthur et al. (2000), refers to actions such as, pushing, slapping, dousing with a non-lethal substance, and hurtling not involving any weapons. While moderate violence was describe as hitting either with a weapon or a closed fist, although lacking enough force to be deadly. Lethal violence was described as violence that is deadly or potentially life is at risk, which could be accomplished either with or without a weapon. In addition, if a person shot at another individual then it still tallied as lethal violence, even if the person was not killed.

Moreover, another level of violence in psychological abuse may be subtle, small and mild at first because the perpetrator examine if the victim accepts his or her attacks. Some examples of mild psychological violence are name calling, yelling or verbal aggression, insulting or humiliating the person, imitating or mocking the person, swearing at them, isolating the person, excluding them from meaningful events or activities and ignoring (Tracy, 2016).

Furthermore, Experiencing extensive Psychological abuse or violence can lead and create in to a moderate psychological violence, which means it can be threatening or frightening. An example of Moderate Psychological Violence are threatening the person or threatening to take away something that is important to them, making threats to harm the other person or her loved ones, stalking, manipulating the victim with a purpose to grab power, authority benefits and privileges to serve and benefit his or her agenda (Ni, 2015). Psychological abuse have a lot of negative effects on the person’s mental health, self-worth and self-esteem. Perpetrators make the victim feel humiliated or embarrassed, shame, fear and worthless, thus resulting into something lethal that can put themselves in a life or death situation. An example of Lethal Psychological abuse is attempted suicide, anxiety and depression (Croft, 2017).

On the other hand, sexual violence occurs if the woman is forced into sexual contact, act or behavior against the woman’s will or without the person’s consent. Sexual Violence can also be identified as sexual abuse. (NSW Government, n.d). Some examples of sexual violence, assault or abuse are unwanted sexual intercourse or rape, unwanted sexual touching, penetration of a woman’s vagina and body.

Mild sexual violence occurs when the perpetrator does not have physical contact with the person but indirectly sexually harassing the women. Some examples of mild sexual violence are cat calling, making kissing sounds, winking, whistling, or pelvic thrust, indirect bribes to perform sexual activities, sexual ridicule and unnecessary comments on the woman, invasive sexual questions, and staring on a woman’s body or unwanted sexual looks, unwanted phone calls and letters that contains sexual message, or spreading rumors and lies on the woman’s personal sex life (UN, n.d.).

Moderate sexual violence can be considered if the perpetrator starts to have physical and unwanted contact with the victim. Some examples of these are unwanted touching, kissing, or any other form of contact with the woman’s body, forcing the victim to penetrate their vagina or anus without the woman’s consent, forcing of masturbation, and forcing the victim to perform oral sex, and rape (Davidson, n.d.).

Lethal sexual violence can be considered if the perpetrator uses a deadly weapon or object to force the victim into a sexual acts and intercourse, this is known as an aggravated sexual assault (Alston, n.d.).

**Role of Media in VAW**

On March 9-20 of 2015, held in New York, the Commission on the Status of Women on its 59th session, the Filipino Civil Society Organization put together a presentation entitled “Women, media, and information/communication technology” to be presented and discussed. The report emphasized that Information and Communications Technology (ICT) has become a significant instrument in terms of entertainment, enjoyment of leisure times, and just plain fundamental freedoms. However, with all these things that the ICT had given us, since it is prominent today, it also arises with the exposure of ICT-related violence in which it marks the majority of women when it comes to stigma.

The internet has developed the computer and the communication world since it is considered once as a world-wide broadcasting capability, a medium in which information are being disseminated across the globe (Leiner, 1997). And because of the power of Internet, it became a tool to commit violence against women in the form of pornography found in many sites, harassment, threats, invasion of privacy and trafficking which all targeted the majority of women.

The Philippines has then infamously labeled a “cybersex hub” since it has been booming the cybersex industry. A lot of young girls are being forced to perform in front of web cameras by their own impoverished parents in exchange for dollars exposing them to pedophiles from around the world. On 2015, the Human rights groups estimated that there are about tens of thousands of children around Philippines who are forced to perform sexual acts in Internet cafes or their homes in live web cams where their families usually get between 10 and 100 dollars per "show". B ased on an adult website, Pornhub (2014), in the daily global traffic in watching pornography, Filipinos are in the 26th level and in the 15th level when it comes to watching pornography using mobile devices.

These reports point out the hindrances of media in covering the issue in the protection of women, and it also points out the best media campaign practices of the Women’s Feature Service, an all-women media service that advocates the rights of women and also the best non-government organizations media campaigns. They highlight the campaign of the Association for Progressive Communications (APC), which is the “Take Back the Tech!” Campaign, executed in the Philippines by the Foundation for Media Alternatives (FMA).

Filipino Civil Society Organization also pointed out the major priorities where action and recommendation is much needed to strengthen gender equality and women empowerment

A member of ‘Foundation for Media Alternatives’, Lisa García, expounded the way the organization’s work experience and research fed into the report on March of 2015 ‘Women, media, and information/communication technology’ that women are able to express themselves, emphasize their rights as a woman, combat VAW, and participate and involve themselves more in political and public life where they can contribute more in the society through ICTs.

The ‘Report of the Working Group’ to the UN Human Rights in April 2013, about the issue of violating the women’s right in law and in practice, stated that women who are restricted in private homes have used ICTs as a way to disrupt and lessen their feeling of isolation and it motivates them to involve themselves in collective action in which they find security and safety in the secrecy of their identity in the internet who lives under the danger brought by their sexual orientation.

Garcia added to her statement that there have been several media reports in the Philippines wherein VAW is committed using technology. For the past few years, there are a lot of unreported cases where pictures and sex videos are being uploaded, published, and spread on the internet without the women’s permission which is considered as a violation and abuse of a woman’s privacy, rights and it ruins her body integrity. Internet cannot be controlled so these cases can happen many times over.

The Foundation of Media Alternatives (FMA), has recorded some of the cases of Violence against women and here had been numbe r of cases reported wherein technology is becoming a tool to commit VAW and violate the women in technology-related VAW and most of these cases have been rapidly increasing without being reported. Their research findings reported that about two decades ago, the implementation of women rights were already passed and was implemented in the Philippines, however the laws do not consider that communication technologies have an influence and affects and are being utilized to commit violation against women

On 2016, Dr. Suzan Qaliny media professionals and practitioners must understand that they have the power to promote and initiate women empowerment and encourage new opportunities and chances for the women in the society and lessen or combat violence against women. Without media, this advocacy cannot be achieved because media has the power to change and shape the attitudes, behaviors, and perception of the people

Media however, doesn’t maximize their power in minimizing domestic violence against women and they haven’t been effective. Media is considered as a major leading role in national concern in combating violence against women. As media is the eye, ear and limbs of the society they could end the country’s biggest societal problems

The media’s role in anti-violence against women is to expose people, groups, or community who commit VAW and to raise awareness on this matter; therefore, the media’s role should be more effective and operational. The media should be more sensitive and aware in the issue of VAW. If the media’s portrayal and presentation of women is insensitive and violates their rights, those women who have experienced rape or violence were like a second assault and it opens the wound all over again.

Media’s presentation of women has often seen as unequal, overly-dramatic, and it lacks the seriousness of the analysis of the occurrence on why it happened. Even though media depiction and portrayals of VAW is slowly changing, problems still remain. Media have the responsibility to end and combat the acts of VAW and to responsibly report accurately VAW. Still, women’s body is being objectified because of how many forms of media portray them, examples are they are being used to sell products and they highlight gender inequality.

The role of media is crucial in ending VAW and promoting gender equality and women empowerment, how they can help raising awareness and implement programs on this issue to improve the laws protecting women and empowering the victims of VAW, so they could feel safe and protected how they cover the issues.

Sometimes, media is also the one who provokes and triggers VAW. For example, wife battering in television programs, defaming false remark about a woman, publication and production of sensitive materials or images that humiliates a woman’s dignity, unnecessary restrictions and constraints. Media should be conscious and sensitive when they present women to the public. The problem of VAW arose because of the cultures, traditions, and attitudes of the society, but media has to play a significant role in tackling this issue.

**Philippine Soap Opera**

In 1930s, the term “soap opera” was first coined by the American press to denote the extraordinarily popular genre of serialized domestic radio dramas, which, by 1940, represented some 90% of all commercially-sponsored daytime broadcast hours (Ahmed, 2012). In the Philippines, Philippine Drama, also known as “teleserye”, is a form of melodramatic serialized fiction that is being shown in television. It is rooted from two words: “tele” which is short for “television”, and “serye”, a Tagalog term for “series” and “drama” (Philippine Television, n.d). Philippine Teleseryes share some characteristics and have similar roots with classic soap operas and telenovelas, yet the teleserye has evolved into a genre with its own unique characteristics, often working as a reflection of the social realism of the Filipinos.

Despite of the rapid increase of technology, many Filipinos still prefer television as their go-to media platform (Arcanghel, 2017). According to the study conducted by media intelligence firm Kantar Media in 2016, Filipinos spent longer time in front of their TV sets, devoting 3.7 hours of watching their favorite programs. Jay Bautista, the commercial director of Kantar Media Philippines, said that TV will likely remain the most dominant medium in the country for many more years because it is easily accessed by Filipinos, especially in the rural areas.

With this, several Filipinos consume a large amount of television content in the span of an estimated 4 four hours watching television. Soap operas from different television network, which was aired five times a week, was the most viewed contents on the television. However, the contents being pumped by Philippine media into Filipino’s homes, computers, and mobile devices merely affects the society’s overall character and tastes (Get Real Philippines, 2014).

**Contributions of Media in Anti-VAW (ROLE OF MEDIA DIN)**

Media was often interpreted as one of the main violator of women. They are always criticized because of the misrepresentations of women, mostly in films and television. Sexual harassment, rape, domestic violence, physical abuse, etc., were the most common forms of violence against women in media. As stated by Johannesburg (2010), VAW has already conquering the ICT space as more and more women go inline using mobile phones and computers. Many remains silent about this issue violating the rights of women. Nevertheless, for the protection of user’s privacy, security and safety, telecommunication companies, internet service providers, and software developers offer adequate measures to secure the users.

According to Gevorgyan (2016), there are many conventions and international conferences that aim to break the public stereotypes of women and promote change in the media policy. The production of discrimination of women and portraying them in a sexist way is a negative contribution of mass media in the issue of VAW in the society. There are few number of programs where women appear as the main actors, and because of this, women were always underrepresented compared to men. Also, in advertising and in magazines, they often use a woman who is young, slim and beautiful that meets the accepted standards of the society, and often appeared associated by with sex objects

However, according to Rodriguez (2015), media can also play the other side of the game. It can be used an avenue it discussing and intensifying women’s issue and for empowering women through distinguished and diverse portrayals. Media can also be a tool for social change and not just for informing the public that this violence against women exist and should take a large attention for its solution. Media can create a larger impact in shaping and molding the minds and perspective of the people towards the issue. It is great platform that can cater a large number of people to spread and proliferate information to the issue that can lead for a solution to solve the huge problem in violence against women in the country.

As cited in the website The Womanity (2016), there is a recently published article on the role of feminism in mainstream media. It shows how media play in creating meaningful content and affecting real, social change for gender equality. Also, they added that technology should not be misinterpreted and overlooked against the issue of women’s right. Moreover, this gives a solution for women empowerment, but conversely, present new forms of discrimination and online violence.

Media also has its advantage and disadvantage regarding the problem in violence against women in the country. As the media grow and develop, the increase and new forms of VAW follows, but because of this also, people are able to find their ways in lessening and preventing violence against women.

**Synthesis of the Reviewed Literature and Studies**

The relevant literature, from studies internationally and researches from electronic tail collected by the researchers help out in establishing this study. Violence against women is a prevalent and unvarying violation of fundamental human rights violations and a persistent form of gender based discrimination around the world. Media also plays a vital role in disseminating or reporting information and representation of women. The first theme describes the violence against women in global context by presenting the data about the women regardless their age and socio-economic status. This study also presents the cases of violence against women in every country of the world. These studies have been a great help for the researchers as one of the foundation and significant information on how violence against women existed in societies. In the Philippines is noticeably one of the biggest social problems in the Philippines where it became prevalent in some areas in the Philippines. Filipino have a great respect on equality especially on male and female as the Filipino being colonized, they immediately adapt the norms, cultures and traditions. In this case the number of cases in increase not only in homes, workplaces and especially today in digital world social media and other media arising.

In the third theme, the electronic violence against women was discussed. Violence against women is also done through the use of technology. Technology can reach a large number of people by just a one click away. It can easily spread information through different forms of media to its users. Violence against women through these mediums have a larger impact to the victim because of the larger number of technology-users. In the advent of the digital era today, technology becomes a platform for more forms of violence such as electronic harassment, cyber pornography, cyber prostitution, etc.

In the fourth and fifth theme, it discussed the part of media in the issue of violating the rights of women and its representation of the issue. The gender-based violence was often seen and sensationalized in different media platform. Advantages and disadvantages of the media were identified and tackled. Media often misrepresents the role of women in news reports, television, films, etc. Women were always seen as the passive and submissive compared to women. The media has its responsibility in properly covering the role and the issue of women. It can be a great and helpful platform in the awareness and protection of women from violence. Sensational, exploitative, and lacking of serious analysis in the issue of violence against women should be limited in various forms of media to prevent and lessen the social problem of violence against women. And because of the increasing number of violence against women that was seen in media, it became the primary foundation of the study. The crucial role of media in the issue of VAW should be given a much more attention in terms of its coverage and how the media was used as an instrument to help the public and the government to raise awareness on the issue.

Media is considered as one of the main contributor on violence against women. They often misinterpret the portrayal of women through their works like films and television. Some of the most common forms of violence against women in media are sexual harassment, rape, domestic violence, physical abuse, etc. Media can have a lot of faults in their representation of women, however they are also considered as a powerful tool in minimizing the case of violence against women, promote women empowerment, and end gender-based discrimination. Media can influence societal perception of women, they can raise awareness to the public about VAW, and has the power to solve the solution of VAW since they can shape and mold the perception of the public toward the issue of VAW. Media is a great and useful medium in spreading the message to the mass. Through arts in media, films and television programs can create a meaningful content that can affect the society and is able to give a solution and can promote gender-equality and women empowerment.

**Chapter 3**

**METHODOLOGY**

**Method of Research**

The study aims to determine the acts of violence against women on and what is the prevalent of violence against women acts in Philippine soap opera.

In order to address the study’s objectives, the researchers used quantitative research approach to provide a better understanding of the objectives of the study. According to Kumar (2011), quantitative researches are specific, well-structured, have been tested for their validity and reliability, and can explicitly defined and recognized. It focused on the measurement and classification requirements of the information that is gathered demand that study designs are more structured, rigid, fixed and predetermined in their use to ensure accuracy in measurement and classification.

Content analysis was used by the researchers to deeply understand and analyze the data that was gathered during the process. According to Crossman (2017), content analysis is a type of method in research that was used by sociologists to analyze and examine social life by interpreting words and images from different medium such as documents, film, art, music, and other cultural products and media. In this manner, the researchers look at how words and images are used, and the context in which they are used to draw inferences about the underlying culture.

This research approach is appropriate for this study because it helped the researchers understand and measure the rate of violence against women on Philippine soap opera. The study also aims to have a statistic on how the media represents women today.

**Population, Sample Size, and Sampling Technique**

The researchers selected the highest rating program on different timeslots and two leading network, *Sana Dalawa and Puso* by ABS-CBN on the morning timeslot, for the afternoon timeslot, *The Blood Sisters* for ABS and *Hindi Ko Kayang Iwan Ka* and *Contessa* for GMA network, and lastly for the evening timeslot, FPJ’s *Ang Probinsyano* for ABS and *Kambal Karibal* for GMA. The data gathered from selected soap operas was aired in the month of May to July 2018.

Purposive sampling, otherwise called as judgmental, selective, or subjective sampling, is considered a non-probability sampling method wherein the researcher carefully chooses based on the most suitable characteristics of a population and what are the objectives of the study (Dudovskiy, 2018). Purposive sampling method occurs when the subjectivity and judgment of the researcher/s is used when selecting a representative sample.

Data were collected from the three leading soap operas in the Philippines selected through purposive sampling method. The researchers used their own judgment in choosing what soap operas will be content analyzed in the study of the acts of violence against women in Philippine soap operas. The criteria of the soap operas are: The Filipino soap opera with high television audience rating, with three representatives from the two leading networks, ABS-CBN and GMA, include in the morning, afternoon and evening time slot. The researchers were pursuing two representatives from morning, afternoon and evening, since the morning slot in soap opera of GMA do not have full video copy from the credible online streaming site we selected one soap opera in the afternoon slot to have equal representation from the two leading network.

**Research Instrument**

In this study, the researcher used the method Content Analysis to determine the violence-against-women contents in different soap operas in GMA and ABS-CBN. Three soap operas per network will be content analyze to determine the violence rate of the two networks. The researchers used a coding sheet in order to analyze the data that were gathered during the course of data collection. The coding sheet was validated through reliability test. The coders undertake reliability test by watching the 3 episode from soap operas in separate places to fulfill the required level in reliability test which 8-10 percent.

In analyzing the content of the different soap operas, the researchers divided the coding sheet into several parts which consists of tables with columns and rows. A coding sheet that will serve as a checklist or a guide for the analysis of the VAW contents of the soap operas. The coding sheet is based on the objectives of the study with relevant literature that proves the occurrence of the acts of violence against women.

The first part of the instrument determined the demographic profile of the victim and the perpetrator. It was divided into three parts mainly: sex, age category, and the social class.

In the second part of the instrument, the character role of the victim and the perpetrator may identified according to wife/ husband, father/ mother, son/ daughter, boyfriend/ girlfriend/ special someone, brother/ sister, friend, affair, and others.

The third part determined the forms of violence against women in terms of: psychological violence, physical violence through natural means or with an object or weapon, sexual violence, and economic violence.

The fourth part of the instrument identified the level of violence against women that was seen in the selected soap operas according to: Low, Moderate, and High.

The last part of the instrument determined the prevalence of the act of violence against women in Philippine Media.

Also, to ensure the reliability of the coding we use reliability test formula that provides the similarity of the data collected from the study.

Also, the researcher used Coding Guide to provide and set as standard and basis of the information in coding sheet. The coding guide is includes terms and meaning from the literature related in the study. The terms and meaning of the data were categorized based on the objectives. (Punta ng library bukas para malaman kung paano nadiscuss?)

**Data Gathering Procedure**

The researchers collect data for the study of violence against women in Philippine Soap Operas by watching and monitoring the three leading soap operas with the highest viewer ratings both in ABS-CBN and GMA.

The researchers used a published institutional research titled “Violence against Women” by the World Health Organization on forms of violence against women to determine the acts of VAW shown in Philippine Soap Operas.

The World Health Organization created four different kinds of violence against women and explained all the violent acts under it. The first kind of violence is Physical violence; it involves intentionally threatening the life of woman that causes pain. This includes hitting, slapping, kicking, dragging, throwing something, using or threatening with a weapon, choking, strangling, burning, torturing, and taking hostage. Second is sexual violence, this involves forced sex, unwanted sexual act and rape (even if it’s done by the husband when the spouse is not willing). Third kind of violence is emotional violence, this is done when a woman is insulted, belittled, humiliated, threatened or being yelled at. And lastly, intimate partner violence, this is done by a partner or past partner who causes sexual, emotional, physical harm and psychological abuse (WHO, 2017).

The researcher also had initial reliability test to proceed on the data gathering and ensure the credibility of the researcher to conduct the coding. The reliability on the first objective, demographic profile of perpetrator resulted 92% in sex, 92% in the age categories, social class with 92% and for the victim the age and social class turned out 84%. On the second objective which is the character role both perpetrator and victim resulted 92%. Likewise, on the third objective, types of violence it turned out 84% while on the objective, four level of violence it resulted 92%. Based on the data above the researcher are qualified to proceed on the data gathering.

The researchers conducted the data gathering from September 26 to October 17, 2018. The researcher watched the soap operas through the use of online streaming site HOOQ and iWant TV by the use cell phones and laptops as a medium of data gathering. The researchers also watched the soap operas from separate places to fulfill the reliability of the study.

**Statistical Treatment of Data**

The Philippines, being the second most avid-watcher of television in the world (Ilagan, 2016), is prone on consuming a huge amount of television content every day. Pertaining to this, violence that is contained by most of the Filipino soap operas were seen by many television watchers all over the country. Therefore, this study will focus on identifying the violence against women acts in Philippine media. Different soap operas from the two networks in the Philippines, which is the GMA and the ABS-CBN, were going to be analyzed. Therefore, to answer the research problem, the researchers will use several statistical treatments in analyzing the data that will be collected.

Meanwhile, determining a large mass media of data could be very demanding. The researchers made use of frequency distributions to show the arrangement of the data which shows the frequency of different values or group of values of variable. This will also show how many times a specific data appears in the instrument which is the coding sheet. This will present how many times the act of VAW is presented in a given category or sub-category.

Furthermore, to show the proportion of one category to the total number of violence against women act that are gathered, the researchers will also use percentage method.

P (%) = f/n x 100

Where:

P = Percentage

F = Frequency of Variable

N = Total Number of Variable

Reliability test will also be presented in the study when repeated measurement of the same materials resulted in similar decisions. The researchers tabulated the similar number of agreement by the three (3) coders.

In accordance with this, the researchers also make use of the Holstis Reliability Formula.

R = 3(m)/n1+n2+n3

Where:

R = Reliability

3 = Represents the number of coders

m = Total number of frequency appeared

n1 = Total number of coder 1 selected

n2 = Total number of coder 2 selected

n3 = Total number of coder 1 selected

Interceder’s reliability refers to the level of agreement among the independent coders who coded the same content using the same coding instrument.

|  |  |
| --- | --- |
| 0.0 = | Poor |
| 0.01– 0.20 = | Slight |
| 0.21 – 0.40 = | Fair |
| 0.41 – 0.60 = | Moderate |
| 0.61 – 0.80 = | Substantial |
| 0.81 – 1.00 = | Almost Perfect |

**CHAPTER 4**

**RESULTS AND DISCUSSION**

This research study has analyzed the content of six soap operas belonging to the top two television stations in the country, ABS-CBN and GMA Network (Kantar Media, 2018), namely *FPJ’s Ang Probinsyano, Sana Dalawa ang Puso Ko, The Blood Sisters, Contessa, Kambal Karibal and Hindi ko Kayang Iwan Ka*.

ABSCBN’s **FPJ’s Ang Probinsyano** is an action drama based on the 1997 Fernando Poe Jr. film of the same title which is about twin brothers Ador and Cardo who were separated by fate but is reunited with a single objective – to serve the nation as police officers (IwanTV, 2018). This is the highest-grossing and longest-running teleserya in the past decade (Kantar Media, 2018).

**Sana Dalawa Ang Puso** follows the stories of Mona and Lisa (both portrayed by Jodi Sta. Maria), two different women who look exactly the same. Mona works as a bet collector at their local cockfighting arena while Lisa is a strict and hardworking boss presiding over their family business. Both of them are facing big ordeals in their lives: Mona needs to help her father earn the money they have lost in a networking scam. On the other hand, Lisa is arranged to marry Martin (Richard Yap), the son of their rival company. To escape from her fate, Lisa decides to hide and live with Leo (Robin Padilla), one of her company's workers (IwanTV, 2018).

Erika (Erich Gonzales) is the main protagonist and antagonist in the soap opera **The Blood Sisters.** Erich isan entertainer who suddenly becomes a wanted criminal when her customer is found dead at the nightclub she is working in. To protect her family from harm, she decided to leave them in the province and roam the city streets to run away from her captors. Erika was able to escape from her captors when they mistakenly killed Carrie (Erich Gonzales), a rich woman whose resemblance is very similar to Erika's. Erika then assumes Carrie's role to know more about the woman's real identity and why they look so much alike. On the other hand, Agatha (Erich Gonzales) is a prodigal daughter who is willing to do anything and everything just to get out of the miserable life she is in (IwanTV, 2018).

One of GMA’s actresses Glaiza De Castro starred in **Contessa.** Contessa is the story of Bea (portrayed by Glaiza De Castro) who, after being accused and imprisoned for a crime she did not commit, is determined to seek revenge on those who took everything and everyone she loved away from her. She will claim a new identity as Contessa, and will make sure she gets the redemption and justice she deserves (HOOQ, 2018).

**Kambal Karibal** tells the story of twins Crisant (Bianca Umali) and Criselda (Pauline Mendoza). A rare disease claims Criselda's life but she remains a spirit that only appears to Crisanta. Their close bond begins to starter when they both inlove with Diego (Miguel Tanfelix). The royalty between them build up after Criselda learns of their mother's undivided affection for Crisanta. Criselda's Hatred consumes her and she searches for another person's body to inhabit. Now that she is back, she will stop at nothing to take what she thinks is rightfully hers: Diego love and her mother's affection (HOOQ, 2018).

**Hindi Ko Kayang Iwan Ka f**ollows the life of Thea Balagtas. After marriaging Marco and raising fraternal twins together, her blissful life shatters when she tests positive for HIV. Without knowing who she got it from, Marco is led to believe that she cheated on him and files for legal separation, taking their kids with him. Her disease worsens and she unexpectedly meets her daughter a years later, she finds it in herself to fight more than just HIV-- the greatest opponent herself (HOOQ, 2018).

**Table 1. Frequency and Percentage Distribution of VAW Content**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Filipino Soap Operas** | | | | | |  | |
| **Age Category** | **Sana Dalawa ang Puso** | **The Blood Sisters** | **FPJ’s Ang Probinsyano** | **Contessa** | **Hindi Ko Kayang Iwan Ka** | **Kambal Karibal** | **Frequency** | **Percentage** |
| **With VAW** | 47 | 40 | 32 | 125 | 277 | 203 | 724 | 87% |
| **No VAW** | 27 | 21 | 36 | 12 | 7 | 4 | 107 | 13% |
| **Total** | 74 | 61 | 68 | 137 | 284 | 207 | 831 | 100% |

Table 1 shows the VAW Content of the six Filipino Soap Operas that aired for the months of May, June, and July in the year 2018. A total of eighty-seven percent (87%) or 724 scenes contain Violence against women, and only thirteen percent (13%) or 107 scenes have no VAW content. It can be interpreted that the soap opera “Hindi Ko Kayang Iwan Ka” has the most number of scenes that frequently showed Violence against women. The soap opera contained a lot of scenes wherein the woman experienced psychological violence, the most common examples were humiliation, degrading the woman’s self-worth and verbal aggression. For physical violence, the victims experienced a lot of slapping, battering, pulling of hair, and assault with an object or weapon that resulted into a lethal level of violence. For sexual violence, there were a lot of scenes with forced sexual intercourse and sexual harassment, and lastly for the economic violence, the victim encountered unemployment and workplace discrimination because of her illness.

These high violent content can be reattributed to the decades of stereotyped representation of women in media. Stereotyping has existed even before. Stereotyping was mostly maximized by television producers so they can appeal to their female viewers who were commonly housewives (Bruns, 2000).

For the longest time, media maximized violence against women as a form of entertainment (Media Research Center, n. d). Violence against women is being treated as a joke and humor which contributed to the problem of normalization and acceptance of VAW in the society (Kohlman, 2014). Media researchers coined the usage of VAW as form of entertainment as “Carnival” (Brown, 1990). Carnival puts women into the spotlight making fun of them, meaning, they were looked into as if they are entertainers that when experiencing multitude of emotions, shall be either sympathized with or make fun with (Brown, 1990).

In addition, the media seemed to heighten the issue of violence against women by continuously promoting sexism, gender-based discrimination, and dehumanizing of women (Baig, 2014).

Sexism is a discrimination based on one’s gender or sex. Sexist attitudes stem from stereotyping and categorizing of gender roles, and women are often the victims of sexism (UNICEF, 2014). Sexism is a belief, theory and idea that one group (usually male) is dominant and superior to the other (females) which explains that oppressing, discriminating and dominating members of the other group is acceptable (Napikoski, 2018).

Gender-based discrimination is an act that unfavors someone due to their sex. An act that restricts, limits and exclude based on their sex, but usually women, it affects the women’s rights and activities thus experiencing gender inequality (EIGE’s, n.d.).

Women are often seen as an object or an animals, woman are subjected to dehumanization (Rudman, 2012). Observers would often focus only on women’s appearance rather than her personality, character or intelligence (Heflick, 2009). Sometimes, they are seen as only an interchangeable possessions (Rudman, 2012).

It can only contribute to the acceptance of violence against women as if it is entertaining or turned into a joke (Baig, 2014). A woman’s reaction to these jokes can either affect her own group or her own personality, if she respond to the joke laughing- she will be perceived as devaluing her own group which is the women, and if she did not find the joke funny- she is seen to not have a good sense of humor (Balice, 2014). Either way, the women’s group will be lowered.

According to (Austin, 2014), women who experienced violence see these soap operas as offensive and triggering as it is very insensitive to make a traumatic experience treated as a joke. Violence against women content in media heightens disempowering effect on women, according to Reid and Finchilescu’s study on Effects of Media Violence against Women on College Women (2006). Not only VAW Content in media affects women, but it also creates an acceptance and normalization of Violence against women by the public (Placencia, 2014).

**Table 2. Frequency and Percentage Distribution Table of Sex of the Perpetrator**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Filipino Soap Operas** | | | | | |  | |
| **Sex** | **Sana Dalawa ang Puso** | **The Blood Sisters** | **FPJ’s Ang Probinsyano** | **Contessa** | **Hindi Ko Kayang Iwan Ka** | **Kambal Karibal** | **Frequency** | **Percentage** |
| **Female** | 21 | 15 | 4 | 83 | 125 | 107 | 355 | 62% |
| **Male** | 26 | 27 | 28 | 42 | 66 | 29 | 218 | 38% |
| **Unidentified** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0% |
| **Total** | 47 | 42 | 32 | 125 | 191 | 136 | 573 | 100% |

The table 2 provided the sex of the perpetrator. Majority of perpetrators are female with a percentage of sixty-two (62%). Cinematic catfights with hair-pulling, scratching, verbal aggression and husband stealing is frequently shown in different soap operas. Catfight is defined as the result of female competitiveness, displaying aggression and hostility to make the female perpetrator more powerful, attractive and stronger (Gordon, 2015).

In “Hindi Ko Kayang Iwan Ka”, one good example of Violence against women perpetrated by female is when Ava, the affair, and Nikka, Ava’s friend, gang up on Thea, their rival. It was aired on May 15, 2018, the scene was about Thea looking for a job and Ava and Nikka humiliated her by saying that she cannot be hired because she has an HIV Disease and it is dangerous to hire her because she might pass her disease to the other employees, and then the girls started to fight, throw things at each other, and the scene basically had an intense VAW content because it has a multiple types of VAW which includes Psychological, Physical- assault through Natural Means and Assault with an Object, and Economic Violence because the human resource did not hire Thea due to her condition, thus limiting and hindering Thea from job employment.

Women perpetrating Violence against women is the result for jealousy in this soap opera. The wife fighting with her husband’s affair, the sister helping out her sister to gang up with the husband’s affair, the affair ruining and embarrassing the life of her rival are common in this program. The leading female perpetrators of violence against women are Thea and Ava, the wife and the affair. The main root cause for Thea to perpetrate VAW is because of her husband’s affair, Ava. She frequently do death threats to Ava because she extremely despise her, Thea is physically stronger than Ava so when they start catfights, Thea does more harm than Ava. And the reason why Ava commits VAW is because she desperately wants and loves Marco, Thea’s Husband. Ava constantly wants to create friction between her and Thea just for her to look like the victim and Thea to be the bad guy. She taunts and mock Thea, Thea’s mother and her sister because of her social status, as she is powerful and rich, she also degrade and humiliated Thea because of her HIV Disease, Ava has also hired criminals to kill and abduct Thea and her kids multiple times just to get rid of her, and she also make sure that Thea’s life will be a living hell.

This finding shows that women perpetrates violence against women more than men because of the catfight culture and the portrayal of the women being overly competitive towards another women. The media continuously encourage catfights as it is entertaining, humorous and erotic in the eyes of the audience (Reinke, 2010). This is prevalent in most of the soap operas as women are portrayed as jealousy driven, destructive and violent on their rivals (Campbell, 2013). They are also portrayed as a naturally irrational characters with an overly competitive persona (Dalton, 2009). Female brawl or catfight is not new to the media. According to Dr. Lauren Rosewarne, from the University of Melbourne, catfights are spectacle- all those clawing, hair pulling, screaming and slapping, the audience wants these kinds of scenes. A lot of people would pay just to see a female to female wrestling- it sexualizes women(Rosewarne, 2006).

Some example of catfights and female wrestling shown in the soap opera “Hindi Ko Kayang Iwan Ka”, first, it will start with verbal aggression, as it escalates both party will involve themselves in a hostile and animalistic manner such as hair-pulling, scratching, screaming, slapping, throwing whatever things they’ll get hold unto, and then they would still brawl even if they found themselves wrestling on the flooring.

The minority of the perpetrators are male with a total of 218 or 38%. The social structure that male dominates the society, also known as patriarchal, contributes on male being more powerful than females (Oistad, 2015). Patriarchy is a societal structure wherein men have more power and privilege over women. Patriarchy applies in a structured society and in individual relationships as the male dominates female more. Due to patriarchy, women are not entitled to have more power and privilege than men (Nipokoski, 2018).

For the longest time, male perpetrates violence against women for power and authority. During the ancient Greeks, patriarchy in a society happens when power and authority is being passed down from their elder males to the younger male generations which means, males have more power, authority and privilege to be the head, leader, have a government position or have a good career than females. Male oppresses women because for power and authority because in reality, there’s a lot of countries that treats women as prisoners wherein they do not allow the women to leave the house without their consent, and women basically because the latter does not have any role in the society as they are only seen as a property of males. With this societal tradition, men violating the women symbolizes power, privilege, and authority for the men (Taylor, 2012).

An example of power and authority for men in the soap opera ‘Hindi Ko Kayang Iwan Ka”, Edward is the boss of a company, he is desperately in love with Ava. He plays the role of Ava’s friend, typically supporting her plans and since he is close to Ava, he uses all of these dirty crimes and secrets against her, thus blackmailing her. He would often demand and force Ava to have sex with him in exchange of him not telling Ava’s secrets, and Ava would feel dirty and worthless for doing it for him. This evidently showed that Edward possesses power and authority because he can control Ava and he identifies Ava as a possession.

Media portrays Violence against women very lightly and treats it as a laughing and entertaining matter, it has a negative effects on men, women and the society as it benefits nothing (Balice, 2014). Media have a powerful reach to mitigate Violence against women, as it can initiate and develop new ways and opportunities to promote women empowerment and lessen or end violence against women and it can shape and influence the public’s attitude and behaviors towards violence against women, but this cannot be achieve if the media itself promotes and portrays Violence against women irresponsibly (Qaliny, 2016). These kinds of VAW content shown by the media makes the public accept and normalize violence and abuse towards women (Balice, 2014), it affects women negatively and makes them feel disempowered, marginalized and discriminated (Reid, 2014), and male will be conditioned that they are superior and dominant over women- that women cannot complain, cannot be educated, can be insulted, degraded or objectified, and were only existed just to satisfy men (Jones, 2016).

**Table 3. Frequency and Percentage Distribution Table of Age Category of the Perpetrator**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Filipino Soap Operas** | | | | | |  | |
| **Age Category** | **Sana Dalawa ang Puso** | **The Blood Sisters** | **FPJ’s Ang Probinsyano** | **Contessa** | **Hindi Ko Kayang Iwan Ka** | **Kambal Karibal** | **Frequency** | **Percentage** |
| **Middle-Age** | 19 | 19 | 16 | 34 | 163 | 50 | 301 | 53% |
| **Young** | 15 | 17 | 12 | 62 | 0 | 86 | 192 | 33% |
| **Old** | 13 | 6 | 4 | 29 | 28 | 0 | 80 | 14% |
| **Unidentified** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0% |
| **Total** | 47 | 42 | 32 | 125 | 191 | 136 | 573 | 100% |

Table 3 presented the age of the perpetrators. It should be clear at this point that the researchers only depended on the physical attributes of the character to identify their age category whether he/she is a young adult, middle-age, or old. Middle-Age is the majority age category having 53% and the Old category are the minority to perpetrate VAW with only 14%. In the context of “Hindi Ko Kayang Iwan Ka”. They are typically a mother and father of two children, working and living independently and owns a property. The researchers based on the physical appearance in order to distinguish the age category.

Violence against women has a stereotype wherein it is only a younger person’s problem, but in fact even at the middle-age and older age category, violence against women still occurs-it’s not just visible. According to Smith (2013), the majority of people who perpetrates violence against women belongs to the age category of middle-age (Bows, 2015).

Middle-age is the period of an individual’s life where he/she is no longer young but not yet become old (Collins Dictionary, n.d.). According to Kjellstrom (n.d.)it very difficult to get any real proof and idea of the prevalence of violence among the middle-age women and later life because of the lack of studies attempting to capture this data.

Middle-Aged is identified in the soap operas based on their physical attributes and character roles. Most of the Middle-Age in the soap opera are already a mother or a father. The millennial market and Filipino families are the target audience for ABS-CBN (The Manila Times, 2018). While according to Valdellon, (2018), ““GMA has a very strong TV audience in the Philippines, especially among older, C2DE viewers”. C2DE Viewers refers to C2 as middle-class skilled workers with an annual income of PHP 603,000, D as the masa group with an annual income of PHP 191,000 and E as poorest group with an income of PHP 62,000 annually with no houses of their own often residing in squatters area (PSA, 2016). Valdellon takes into consider the amount of time spent watching of their consumers.

It is safe to say that Middle-Age perpetrators are the most frequent age category they use to soap operas because the target audience of the two networks are also Middle-Age. The target audience can relate to the soap operas they air. When the media portrays violence against women content to their audience, it can influence the public’s attitude negatively (Anitha, 2014). So when these soap operas contains VAW content, and it sells to the consumers, if has a negative impact like acceptance and normalization of violence and abuse against women,

**Table 4. Frequency and Percentage Distribution Table of Social Class of the Perpetrator**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Filipino Soap Operas** | | | | | |  | |
| **Social Class** | **Sana Dalawa ang Puso** | **The Blood Sisters** | **FPJ’s Ang Probinsyano** | **Contessa** | **Hindi Ko Kayang Iwan Ka** | **Kambal Karibal** | **Frequency** | **Percentage** |
| **Upper Class** | 30 | 20 | 20 | 94 | 111 | 92 | 367 | 64% |
| **Middle Class** | 12 | 6 | 9 | 14 | 70 | 21 | 132 | 23% |
| **Lower Class** | 5 | 16 | 3 | 17 | 10 | 3 | 54 | 10% |
| **Unidentified** | 0 | 0 | 0 | 0 | 0 | 20 | 20 | 3% |
| **Total** | 47 | 42 | 32 | 125 | 191 | 136 | 573 | 100% |

Table 4 provided the social class of the perpetrator, Upper Class is the majority social class that perpetrates Violence against women having 64% and the Lower class is the minority perpetrator of VAW with only 10%. Hindi Ko Kayang Iwan Ka has the most number of upper class perpetrators because the perpetrators’ character roles are the heirs of the family business, wife of the Congressman, a Businessman, an Executive and CEO, and socialites. While those who belong in Lower Class are just prisoners, which means they have only limited power.

Social class refers to the classification ad designation of a person based on an individual’s wealth, occupation or career, income, status, family background and level of consumption (Gordon, n.d,). According to Marx (1999), Bourgeoisie.is considered as oppressing class, they are often the capitalists that uses labor and employment exploitation to expand their capitals more.

The socioeconomic inequalities are one of the main contributors of violence against women because of the gaps from different social classes. Since social class is a direct matter of power, authority and money, those who belong in the upper class has the most power and privilege and thus, perpetrates Violence against women. The upper-class involvement on violence against women is distinctly greater than those of the different social class in the selected soap operas (Gerbner, 2007).

The soap opera “Hindi Ko Kayang Iwan Ka”, portrays a strong gap and friction on social class because Ava is an heiress of her father’s business and her mother has a second husband which is a Congressman, while Thea belongs to middle-class, earning just enough money to support her family. Ava would often intimidate Thea by rubbing off that she has a lot of money and has a power to do everything she wants and get away with it. The researchers also observed that all of the six soap operas has an upper class that usually oppress the other social class because they have wealth, money and influence. For “Kambal Karibal”, the doctor and owner of the hospital abuses his wife because he is richer, “Sana Dalawa Ang Puso”, Lisa’s father controls the life and decisions of her daughter, “The Blood Sister”, Ericka is often degraded by upper class because of her job, an exotic dancer. All of these examples are just a matter of power by the Upper class, while those of the lower class cannot do anything about it. Soap operas often have upper class roles that have a hostile manner and would often degrade those of the lower class.

**Table 5. Frequency and Percentage Distribution Table of Character Role of the Perpetrator**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Filipino Soap Operas** | | | | | |  | |
| **Character Role** | **Sana Dalawa ang Puso** | **The Blood Sisters** | **FPJ’s Ang Probinsyano** | **Contessa** | **Hindi Ko Kayang Iwan Ka** | **Kambal Karibal** | **Frequency** | **Percentage** |
| **Others** | 23 | 29 | 18 | 106 | 137 | 61 | 375 | 65.4% |
| **Friend** | 2 | 1 | 1 | 9 | 22 | 28 | 63 | 10.9% |
| **Brother/ Sister** | 7 | 6 | 2 | 0 | 1 | 35 | 51 | 8.9% |
| **Husband/ Wife** | 1 | 5 | 3 | 8 | 6 | 2 | 25 | 4.3% |
| **Father/ Mother** | 9 | 0 | 0 | 0 | 6 | 5 | 20 | 3.5% |
| **Affair** | 0 | 1 | 0 | 0 | 14 | 1 | 16 | 2.8% |
| **Son/ Daughter** | 1 | 0 | 2 | 0 | 5 | 4 | 12 | 2.1% |
| **Boyfriend/ Special Someone** | 4 | 0 | 6 | 2 | 0 | 0 | 12 | 2.1% |
| **Void** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0% |
| **Total** | 47 | 42 | 32 | 125 | 191 | 136 | 573 | 100% |

Table 5 shows the result for the character role of the perpetrator. The role "others" has the highest percentage with 65.4% and the character role "Son/Daughter" has the least percentage receiving 2.1% only.

According to Charlotte Burns, life outside the family is considered “dangerous”, that is why the central theme of soap operas plots usually revolves around the harm done by outsiders.

One example of Others as a perpetrator is the character role of Ava and Thea, both does not have any relations with each other. They only know each other because Ava is the affair of Thea’s husband. Ava would often start a fight between the two of them, taunting or mocking Thea, and Thea would defend herself by fighting back at Ava, with this they are considered as two character roles of others that perpetrates VAW.

It can also be noted that the lowest violence were received by the victims from the members of the family such as husband, wife, daughters and sons. Family is usually regarded as the cradle of safety by different personas in soap operas

A good example of this is when Ava confronted Thea at her own house while Thea’s mom, sister, and cousin is there. Thea’s family would gang up and back up Thea whenever Ava would try to hurt or embarrass Thea.

**Table 6. Frequency and Percentage Distribution Table of Age Category of the Victim**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Filipino Soap Operas** | | | | | |  | |
| **Age Category** | **Sana Dalawa ang Puso** | **The Blood Sisters** | **FPJ’s Ang Probinsyano** | **Contessa** | **Hindi Ko Kayang Iwan Ka** | **Kambal Karibal** | **Frequency** | **Percentage** |
| **Middle-Age** | 31 | 12 | 16 | 19 | 163 | 27 | 268 | 46.8% |
| **Young** | 13 | 29 | 9 | 85 | 1 | 109 | 246 | 42.9% |
| **Old** | 3 | 1 | 7 | 21 | 27 | 0 | 59 | 10.3% |
| **Unidentified** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0% |
| **Total** | 47 | 42 | 32 | 125 | 191 | 136 | 573 | 100% |

Table 6 shows the results of the Age Category of the victim. Acquiring forty-six point eight percent (46.8%) is the majority of the age category of the victim which is the Middle-Age. And the minority is the Old category having only ten point three percent (10.3%).

The researchers identified that most of the victims were Middle-Age because Violence against women usually happens between Middle-Age to Middle-Age in the soap operas. “Hindi Ko Kayang Iwan Ka”, is the leading soap opera with the highest number of Middle-Age victims, it is because most of the character roles are in Middle-Age, and they are mostly fierce, aggressive and competitive thus creating a friction with their fellow Middle-Age rivals.

Bows (2015), a researcher from Durham University, stated that domestic violence against women in middle age and later life occurs in two phases. The first is late-onset that begins for the first time in later life whether in a new or existing relationship. The second is the “grown old” which is the most common. The two context may be involved a range of behavior, such as including economic, emotional, physical, and sexual violence against women. Also, women in middle-age group have stereotyped that they will not be believed when they go to agencies for help (Taylor, 2011). The abuse was often normalized that it became hard to leave for the victims. These women believes that violence is a normal part of relationship and such matters should be kept private and within the family (Bows, 2015).

**Table 7. Frequency and Percentage Distribution Table of Social Class of the Victim**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Filipino Soap Operas** | | | | | |  | |
| **Social Class** | **Sana Dalawa ang Puso** | **The Blood Sisters** | **FPJ’s Ang Probinsyano** | **Contessa** | **Hindi Ko Kayang Iwan Ka** | **Kambal Karibal** | **Frequency** | **Percentage** |
| **Upper Class** | 21 | 11 | 9 | 93 | 116 | 114 | 364 | 63.6% |
| **Middle Class** | 26 | 1 | 20 | 16 | 70 | 18 | 151 | 26.3% |
| **Lower Class** | 0 | 30 | 3 | 16 | 5 | 4 | 58 | 10.1% |
| **Unidentified** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0% |
| **Total** | 47 | 42 | 32 | 125 | 191 | 136 | 573 | 100% |

Table 7 shows the frequency and percentage distribution table of the social class of the victims in the selected soap operas. Sixty-three point six percent (63.6%) of the victims of VAW belongs to the upper class while the lower class obtained the minority number of percentage with a total of 58 number of tally or 10.1% of the overall results

It is evident that the upper class group in the society were mostly the victim of violence against women in the selected soap operas. According to Cambridge Dictionary, upper class groups in the society were usually the people who have the highest social rank and who are born rich. Violence may also occur to those women whom were included in the upper class of the society, but many researches needs to be done to prove that violence happens to these women. Sandler (2001), states that upscale abuse/ violence are sometimes neglected because there are reputations at stake both of the perpetrator and of the victim.

In the soap opera “Hindi Ko Kayang Iwan Ka”, the upper class is the most targeted victim of Violence against women because of their character roles. They are the typical socialite with an infuriating personality, usually conceited, disrespectful, and boastful of their money. An example of this scene is when Thea finally caught Ava and was sent to the police. Even if Ava was sent to the jail, she still mocked and taunted Thea, Thea’s mother and sister that she can hire an elite attorney and can pay a lot of money just so she can be free from all the crimes and complaints they filed against her. With what Ava said, Thea, her mom and sister gang up on Ava, started to beat her up and cursed at her.

However, several literatures also have claimed that women who belongs to minority groups, indigenous women, or women living in poverty in rural/ remote areas were usually the vulnerable to violence (UN Women, n.d.). Intimate partner violence happens most often if the male have low education attainment, exposure to abuse, maltreatment and violence and having a sense of superiority over women, and women may experience violence if they also have low education, acceptance of abuse and violations because of unawareness of her rights as a woman (WHO, 2017).

On the other hand, Powell (2014), a lecturer of Justice and Legal Studies at RMIT University, states that social class does not appear to be strongly related to become a victim of violence. Several predictors were possibly identified such as: having attitudes tolerating violence, rigid gender role ideology, having history of violence, and drug/ alcohol abuse.

In addition, Attitudes have been the core concern on violence against women. Attitudes play a role in the violence perpetration, in victims’ responses to victimization, and in public responses to violence against women **Invalid source specified.**. Likewise, there is a relationship between violence-supportive beliefs and values and the perpetration of violent behavior, at both individual and community levels such as men with more rigid, traditional and misogynistic gender-role attitudes are likely to exercise marital violence (Heise, 1998; O’Neil & Harway, 1997)

Gender role ideology explains how the roles of women and men are and should be shaped by sex. Hence, gender roles are social and psychological constructs, not biological **Invalid source specified.**. The expected differences in roles for women and men: women should be responsible for the family, therefore are more likely to be assigned domestic roles while men should be responsible for livelihood, therefore are more likely to be assigned work‐related roles **Invalid source specified.**.

Having experienced violence has a major implication to women leads to mental health problems after violence. To recover from the effects of violence, some women start abusing alcohol or drugs or involve in dangerous behaviors, for example having unprotected sex. Also, sexual violence can affect someone’s perception of their own bodies, which can lead to eating disorders or unhealthy eating patterns (Effects on Violence against Women, n.d)

On the side, television programs and films containing drunken bar clashes may seem exaggerated. The pure volume of research looking at substance abuse and criminal behaviour suggests that substance abuse does play a role in many different forms of violence specifically violence in the community, violent criminal recidivism, etc. Also, while drug and alcohol use are both linked to violence, the highest risk occurred when drugs and alcohol were used in combination.

One unexpected finding was that alcohol use was almost as strongly linked to victims of violence as it is to perpetrators of violence. In particular, abusing alcohol seems to be significantly linked to risk of being physically assaulted or injured though the link with drug use doesn't appear to be quite as strong. Also, the risk of violent acting out while under the influence of drugs or alcohol was significantly higher for men than women, something that remained consistent when all other demographic factors were taken into account **Invalid source specified.**.

**Table 8. Frequency and Percentage Distribution Table of Character Role of the Victim**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Filipino Soap Operas** | | | | | |  | |
| **Character Role** | **Sana Dalawa ang Puso** | **The Blood Sisters** | **FPJ’s Ang Probinsyano** | **Contessa** | **Hindi Ko Kayang Iwan Ka** | **Kambal Karibal** | **Frequency** | **Percentage** |
| **Others** | 23 | 29 | 18 | 106 | 137 | 61 | 375 | 65.4% |
| **Friend** | 2 | 1 | 1 | 9 | 22 | 28 | 63 | 10.9% |
| **Sister** | 7 | 6 | 2 | 0 | 1 | 35 | 51 | 8.9% |
| **Wife** | 1 | 5 | 3 | 8 | 6 | 2 | 25 | 4.3% |
| **Mother** | 9 | 0 | 0 | 0 | 6 | 5 | 20 | 3.5% |
| **Affair** | 0 | 1 | 0 | 0 | 14 | 1 | 16 | 2.8% |
| **Daughter** | 1 | 0 | 2 | 0 | 5 | 4 | 12 | 2.1% |
| **Girlfriend/ Special Someone** | 4 | 0 | 6 | 2 | 0 | 0 | 12 | 2.1% |
| **Unidentified** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0% |
| **Total** | 47 | 42 | 32 | 125 | 191 | 136 | 573 | 100% |

Table 8 shows the frequency and percentage distribution of the character role of the victim in the selected soap operas. Sixty-five point four percent (65.4%) or the 375 tally of the overall results belongs to the “Other” group. The character role “daughter” and “girlfriend/ special someone” obtained the least number of frequency and percentage in the overall result with 1.4%.

In this study, others group was considered to be the character of the perpetrator who is not related to the victim in the selected soap operas. It is surprisingly that this group acquire the highest and largest number of the results. But on the contrary, Sinha (2015) stated that violence against women were most commonly committed by the woman’s intimate partner (45%), followed by acquaintances/ friends (27%), stranger (16%) and non-spousal family member (12%). There is no definite data and information that may state why ‘others’ has the highest total of results in the data generated, but still, strangers or the ‘others’ in the study was quite an average percentage of the total.

**Table 9. Frequency and Percentage Distribution Table of the Types of Violence**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Filipino Soap Operas** | | | | | |  | |
| **Type of Violence** | **Sana Dalawa ang Puso** | **The Blood Sisters** | **FPJ’s Ang Probinsyano** | **Contessa** | **Hindi Ko Kayang Iwan Ka** | **Kambal Karibal** | **Frequency** | **Percentage** |
| **Psychological Violence** | 32 | 11 | 26 | 26 | 152 | 82 | 329 | 45.3% |
| **Physical Violence – Assault through Natural Means** | 12 | 16 | 2 | 52 | 81 | 80 | 243 | 33.4% |
| **Physical Violence – Assault with Object or Weapon** | 1 | 13 | 2 | 38 | 29 | 36 | 119 | 16% |
| **Sexual Violence** | 1 | 0 | 2 | 7 | 7 | 2 | 19 | 2.6% |
| **Economic Violence** | 1 | 2 | 0 | 2 | 8 | 3 | 16 | 1.9% |
| **Unidentified** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0% |
| **Total** | 47 | 42 | 32 | 125 | 191 | 203 | 726 | 100% |

Table 9 presents the frequency and percentage distribution table of the types of violence against women presented in the selected soap operas. Fourty-five point three percent (45.3%) or the total of 329 tallies belongs to psychological violence. Economic Violence took the least percentage of the overall result with only 1.9%.

According to UNICEF (n.d.), psychological violence, also known as mental or emotional violence, defines a variety of abuse which includes intimidation, harassment, public ridicule/ humiliation, and repeated verbal abuse. Many people may think that a person is not abused if he/ she is not being hurt physically. Women’s Health (n.d.) states that emotional and verbal abuse can have short-term and long-term effects that are just as serious as the effects of physical abuse. Short-term effects of psychological violence includes confusion, fear, hopelessness, and shame while long-term effects may develop anxiety, chronic pain, guilt, insomnia, and social withdrawal or loneliness (Legg, 2018). Women who is mostly violated psychologically by her intimate partner experienced name calling such as ugly, fat, or stupid with an estimated of 64.3%. Also, women experienced insult, and humiliation with 58%, “acted very angry in a way that seemed dangerous” with 57.9%, “treated them as they were loser/ not good enough” with 48.9% and “made threats to physical harm” with 45.5% (Domestics Shelter, 2015).

Psychological violence is shown in the soap opera “Hindi Ko Kayang Iwan Ka”, when Ava threatened that she will kill Thea’s two children. Thea was devastated and it is evident that she suffered psychologically because she became paranoid, over protective, and would often panic if she would not see her children.

The psychological effects of Violence against women are having a lot of different emotions such as fear, anger, confusion, shame, or feeling nothing at all. It can lower the self-esteem of a women, the aftermath of experiencing Violence against women can be as worst too because the victim would develop anxiety, depression and Post-traumatic stress disorder (womenshealth.gov, 2018).

Emanuel Tanay a clinical professor of Psychiatry at Wayne State University said that “Violence in the media especially in television has been increasing and reaching proportions that are dangerous.” Also, the evidence in the extensive research indicates that media violence can contribute to aggressive behavior, desensitization to violence nightmares, and fear of being harmed” (Kaplan, 2012). Since the generation today is more exposed in media like social media, television and films, they are more vulnerable in violence in television.

Media violence effects are not large, but they accumulate over time to produce significant changes in behavior that can significantly influence both individuals and society. Children who are exposed to lots of violent television shows at age 8 later became more violent adults at age 30, even after statistically controlling for how aggressive they were at age 8**Invalid source specified.**.

The effects of violent content on women as well as gender stereotypes, sexism, gender inequality and etc. are evident in some studies that make the women seen as weak and treated as objects by men **Invalid source specified.**.

**Table 10 Frequency and Distribution Table of the Levels and Types of Violence against Women**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Level of Violence against Women** | **Types of Violence against Women** | | | | |  | |
| **Sexual Violence** | **Physical Violence through Natural Means** | **Physical Violence With Object or Weapon** | **Psychological Violence** | **Economic Violence** | **Frequency** | **Percentage** |
| **Mild** | 9 | 140 | 19 | 205 | 11 | 384 | 52.9% |
| **Moderate** | 10 | 75 | 50 | 101 | 5 | 241 | 33.2% |
| **Lethal** | 0 | 28 | 50 | 23 | 0 | 101 | 13.9% |
| **Total** | 19 | 243 | 119 | 329 | 16 | 726 | 100% |

Table 10 shows the frequency and percentage distribution table of the level of violence presented in the selected soap operas. Forty-five point five (45.5%) or the total of 379 of the total frequency belongs to the mild level of violence. The lethal level of violence took the least percentage with 12.1% of the total result. Forty-five (45) tallies was obtained by the soap opera

However, table 10.1 shows the frequency and distribution table of the levels of violence against women and its corresponding level on the selected soap operas. Mild level of psychological violence has the highest number of tallies with 205 while the moderate level of economic violence gained the least number with only 5 tallies.

Gunter (n.d.) stated that the concern about the violent content on televisions can be traced back to its early days. Broadcasters have come under renewed pressure from every country’s government to be more sensitive in the airing of violence in media. Mild level of violence against women was the most common level of violence presented in the soap operas. According to a journal released by BBC (2010), there was a little concern that were expressed by the audience about the violent content of any media platforms. The audiences felt that the world around them was more violent and that they now had to access to stronger content than previous generations.

An example of Psychological Violence with a mild level in the soap opera “Hindi Ko Kayang Iwan Ka” are verbal aggressions. It is commonly used when two rivals mock, taunts, degrade and devalue the other party but it does not have a huge effect over the other one. Most used words that falls under the Psychological Violence are “walang hiya ka”, “hayop ka”, or wishing the other person bad luck, misfortune or threats. But then again, it does not have a strong impact on the victim.

For the moderate Psychological violence, an example of these are direct life threats over the victims’ loved ones or herself, public humiliation of the women that affects her whole identity as a woman, a good example of this is when the perpetrators continuously humiliate Thea because of her HIV disease, discriminating her and disrespecting her as a woman.

For the lethal Physical violence with an object or weapon, the victim would experience a life or death situation wherein the perpetrator uses an object or weapon to harm the woman. In the soap opera where using an object and weapon is common, “Kambal Karibal” is a soap opera wherein the perpetrator will just use whatever she sees and use it to harm the woman, it can be a vase, statue, or any hard object that causes the victim a lethal harm. “Hindi Ko Kayang Iwan Ka” often uses guns and other hard object or weapons against the woman. A good example of this is when Ava caught Thea’s mom stalking her and she was furious about it thus using a long and hard object to throw and whack at Thea’s mom, with this she became unconscious and found herself in an abandoned warehouse where she saw Ava and two other guys holding a gun. Ava shot Thea’s mom which resulted to her death.

Bullerill and Kline also mentioned that the stereotypical representation of gendered relation has been considered normal, but it is the most criticized. Gender stereotypes have been reinforced at homes and in the society and that is why it is not visible to mass audience. Although this might not be true representation of gender roles people plays in the society today, the viewers are already accustomed to what they are seeing **Invalid source specified.**.

Aimee Vega Montiel she also recommends in her study about violence against women in media and digital content that media organizations should adopt gender mechanisms for evaluating, monitoring and action: follow national and international regulation to end VAW and for content producers they should develop gender mainstreaming training programs that will support the existence of violence against women in various form of media (Vega Montiel, 2018).

In the Philippines, television indeed remains strong in influencing the society because of its wider reach and cheaper access. It still functions as informant, educator, and entertainer of the masses and yet, it still presents traditional gender stereotypes (Rollorata, 2012). Women are traditionally portrayed in television as sensitive, passive and domestic (Rollorata, 2012).

Female character portrays different role. The most traditional is the role of housewife. Through the years the roles of women somehow changed. They can sometimes be seen in workplace, not just in their domestic position. However, in the images of contemporary roles are still the same with the images of their previous roles. They continued to live in male-dominated system (Genota, 2012). ). Philippine television continues to create shows where are women seen as weaker sex than men. Their reason is they are just giving what the audience wants to see (Sajorda, 2013).

**Table 10.1 Frequency and Percentage Distribution Table of the Level of Violence**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
|  | **Filipino Soap Operas** | | | | | |  | |
| **Level of Violence** | **Sana Dalawa ang Puso** | **The Blood Sisters** | **FPJ’s Ang Probinsyano** | **Contessa** | **Hindi Ko Kayang Iwan Ka** | **Kambal Karibal** | **Frequency** | **Percentage** |
| **Mild** | 41 | 28 | 28 | 76 | 112 | 98 | 384 | 52.9% |
| **Moderate** | 6 | 11 | 3 | 28 | 119 | 74 | 241 | 33.2% |
| **Lethal** | 0 | 3 | 1 | 21 | 45 | 31 | 101 | 13.9% |
| **Unidentified** | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0% |
| **Total** | 47 | 42 | 32 | 125 | 276 | 203 | 726 | 100% |

Level of violence may classified to: mild, moderate and lethal. Mild level of violence includes action such as slapping, pushing, dousing with a non-lethal substance, and chasing not involving any weapons while moderate level was defined as hitting either with a weapon or a closed fist, although lacking enough force to be deadly. Moreover, lethal violence was defined as violence that is deadly or potentially life threatening, which could be accomplished either with or without a weapon. If a person shot at another individual then it still counted as lethal violence, even if the person was not killed**.**

In the soap opera “Hindi Ko Kayang Iwan Ka”where mild level of violence frequently occurs, it usually takes place when Ava and Thea interacts with one another, they would say words against each other or intimidate each other that would often lead to cat fights, but there is not enough damage done.

**Chapter 5**

**SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS**

This chapter provides the findings, conclusions and recommendations of this study “A Content Analysis of Violence against Women on the Selected Filipino Soap Operas” with its objective which is to identify the acts of violence against women presented in the soap operas: “Sana Dalawa ang Puso”, “The Blood Sisters”, “FPJ’s Ang Probinsyano”, “Contessa”, “Hindi Ko Kayang Iwan Ka” and “Kambal Karibal”. The researchers used the content analysis and descriotive research design.

**SUMMARY OF FINDINGS**

Using the online application, iWant TV and HOOQ, the coders were able to access the soap operas of the two networks and determine the acts of violence in the soap operas. The coders selected the months of May, June and July as the period of time for the data to be gathered. In this study, the researchers summarized the findings according to its objectives.

**I.** **VAW Content**

The six soap operas have undeniable violence against women in its content. It is very evident in the selected soap operas which have violence against women in 724 out of 831 scenes or 87%. Media, through these soap operas have normalized and sensationalized violence for its viewers. This shows that violence is still a prevailing theme in mainstream entertainment industry.

**II.** **Demographic profile of the Perpetrator**

**A.** **Sex of the Perpetrator**

Big majority of the perpetrators (62%) are identified as female. However, 218 or 38% of the result was occupy by the character of the male perpetrator. This finding shows that women perpetrates violence against women more than men because of the cat fight culture and the portrayal of the women being overly competitive towards another women. This results to the degraded and lowered reputation of women in the society.

**B.** **Age Category of the Perpetrator and the Victim**

Majority of the perpetrators (53%) and victims in the selected soap operas are under the middle-aged category, having a total of 301 and 268 out of 573 scenes, respectively.

According to different literatures, soap operas, for the longest time, have attracted women from different age categories. In this particular setup, soap operas were designed to attract the television channel’s target market. Notably, the target market of ABS-CBN and GMA when it comes to entertainment with women (The Manila Times, 2018).

**C.** **Social Class of the Perpetrators and the Victims**

Upper class were the leading perpetrators and victims of violence against women in television with 367 or 64% and 364 or 63.4% respectively. The prevalence of violence against women between the two upper class characters was commonly because of the elites' personality and power that was presented in the soap operas.

Furthermore, lower class obtained the lowest total of percentage with 54 or 10% for the perpetrator and 58 or 10.1% for the victim of violence against women.

This, on the other hand, sets a different precedent as the viewers of GMA and ABSCBN are usually coming from the middle to lower class (The Manila Times, 2018). This means that there is a unique selling strategy where in producers think that violence directed to upper class women are sellable.

**III. Character role of the Perpetrator and the Victim**

For the character role of the perpetrator, which is "others", has the highest percentage with sixty-five percent (65%) and the character role "Son/Daughter" has the least percentage receiving two percent (2%) only. Sixty-five point four percent (65.4%) or the 375 tally of the overall results belongs to the “Other” group. The character role “daughter” and “girlfriend/ special someone” obtained the least number of frequency and percentage in the overall result with 1.4%.

The character role “others” are consists of a stranger, victim’s rival, or someone who is not related to the victim.

**IV. Types of Violence against Women**

Forty-five point three percent (45.3%) or a total of 329 tallies belongs to Psychological violence and Economic violence took the least percentage of the overall result with only 1.9%. Psychological Violence occurs if the victim experienced verbal aggression, degrading, devaluing, humiliating or embarrassing comments towards her, receiving death threats or anything that can affect the mental health of a woman is considered a Psychological violence.

Economic violence in the soap operas are usually seen through limiting the woman to access to economic resources, hindering her to a decent job employment or money distribution.

**V. Levels of Violence against Women**

Forty-five point five (45.5%) or the total of 379 of the total frequency belongs to the mild level of violence. The lethal level of violence took the least percentage with 12.1% of the total result. Forty-five (45) tallies was obtained by the soap opera.

Mild level of violence occurs when the perpetrator commits VAW but there is no effect or has only little effect on the victim while lethal level of violence takes place when the victim experienced a life or death situation.

**CONCLUSION**

The findings of the study lead the researchers with the following conclusions:

1. There is a greater number of episodes containing VAW in the selected Filipino soap operas rather than those with no violence against women scenarios. Media often normalizes the acceptance of violence, especially violence against women, for entertainment. This results to the lowered reputation and power of the women in the society.
2. Mostly, females were the perpetrator of violence against women in the soap operas that was being accessed. Because of the catfight culture, women fighting were being normalized and sensationalized by the media. Catfights between women were often portrayed by the media as an entertaining, humorous and erotic scene on the eyes of the audience.
3. The age category of middle-age were commonly portrayed as the perpetrator of VAW in the soap operas. It is because of the target audiences of the two television networks, which is also the middle-age category of people in the society, the media tends to cater the interest and the attention of its viewers by portraying scenes between the same age-category.
4. In the soap operas that were being watched, the perpetrators of violence against women were mostly under the upper class of the society. The struggles between social classes were frequently portrayed in the episodes of the six selected soap operas. The upper-class characters often oppresses the lower class characters which results to violence between the social classes.
5. Also, the character of the victims of violence against women were from the group of middle-age. The stereotype that violence always occurs in the young adult group were changed. Middle-aged women were often the victim of violence in the episodes of the selected soap operas because mostly the characters of this age group includes mother or father appearances.
6. Also, the victims of violence against women in the selected soap operas were from the upper class group of the society. Violence between the upper class groups were also commonly portrayed. The personality of the upper class characters were the main reason of the violence between the women belonging to these social class.
7. Perpetrators and the victims portrayed the character of being ‘Others’, or not related to each other at all. The group ‘others’ are commonly the stranger or the victim’s rival.
8. Psychological violence gained the most number of VAW presented in the selected soap operas. Intimidation, harassment, public humiliation, emotional and verbal abuse were the types of psychological violence that were often portrayed in the selected soap opera. Because of this, the character of the victims often suffer from fear, anxiety and depression in the selected soap operas.
9. Mostly, the level of violence against women that is present in the selected soap operas fall under the mild level of violence.

**RECOMMENDATION**

**To the Women**

Since the study found out that violence against women is prominent in soap operas, women should be aware of those acts in television to help them understand their rights and provide them a better understanding in the content of these programs specifically soap operas. This study will help the women to be more knowledgeable and aware on their rights so they would know if they have been violated and abused. They should also take note that these kind of culture existing in the television industry is not in any way accepted, and they should develop ways on how to deflect normalcy of violence in homes especially if it is inevitable that media produces such content.

**To the Academe**

The universities should offer programs related to media literacy because the study found out that there are a large number of violence against women content in television. This will help the media students and the whole academe to understand the topic critically, how to lessen, monitor and filter the VAW content shown in media. Also to create knowledge that will enlighten the students to relevant issues on women.

**To the Society**

The people or the Filipino audience should be aware of the content of the television programs, specifically the violence against women presented because the study shows that there are effect of watching television. They should also be critical in analyzing contents of media and able to understand the society’s important issues on women. The public should know that watching violence against women content is unacceptable and they should not promote these kinds of content, watching a women suffer should not be entertaining or tolerated as it has a negative effect on the group of women and also the whole society.

**To the Media**

Media should also take part on regulating the contents of their television programs. They should also follow the rules given by the Television Regulatory Boards and eliminate violence against women in television programs because of its effects to their audience based on the study. The media should monitor and filter the Violence against women content before it airs publicly. Media should also provide content with better understanding of women empowerment, gender-equality and their rights as a women. .

**To the Government**

Since, there is a greater number of VAW contents in the selected soap operas, the government should take part in strengthening the regulation on lessening the VAW content in television. Government should also implement rules and regulation in accordance to the VAW content of soap operas in television and also the women’s rights in general.

**To the Future Researchers**

This study can be used by the future researchers to provide them additional knowledge on the programs in television, particularly soap opera, and the effects of such programs on its audience. The future researchers might also conduct a same study that will add feminism as a theory to provide deeper and comprehensive analysis on the state of women in the country. Researchers can also study other media platforms with violence against women content like films, radio, magazines, advertisements, etc. Moreover, researchers can also analyze the VAW content of other Filipino soap operas.

Reference:

* Kaplan A. (2012) Violence in the Media What Effects on Behavior? Retrieved from www.psychiatrictimes.com
* Media Research Center (n.d). Does Hollywood Really Care? 1 Week, 129 Televised Acts of Violence Against Women. Retrieved from <https://www.mrc.org/articles/does-hollywood-really-care-1-week-129-televised-acts-violence-against-women>
* Gordon, E. (2016 October 31). Why Women Compete With Each Other. Retrieved from <https://www.nytimes.com/2015/11/01/opinion/sunday/why-women-compete-with-each-other.html>
* Lattouf, A. (2016 March 18). Girl fights: Are Aussie women becoming more violent?. Retrieved from <https://www.abc.net.au/news/2016-03-18/girl-fights-are-aussie-women-becoming-more-violent/7253378>
* Nipokoski, L. (2018 September 3). Patriarchal Society According to Feminism

Feminist Theories of Patriarchy. Retrieved from <https://www.thoughtco.com/patriarchal-society-feminism-definition-3528978>

* UNICEF (2014). Gender and Sexism. Retrieved from <https://www.unicef.ie/wp-content/themes/iboot-child/micro-sites/itsaboutus/cards/unicef-itsaboutus-gender-sexism.pdf>
* Taylor, S. (2012 August 30). Why Men Oppress Women. The psychology of male domination. Retrieved from <https://www.psychologytoday.com/us/blog/out-the-darkness/201208/why-men-oppress-women>
* Finchilescu, G. (2006 July). The Disempowering Effects of Media Violence Against Women on College Women. Retrieved from <https://www.researchgate.net/publication/229752952_The_Disempowering_Effects_of_Media_Violence_Against_Women_on_College_Women>

# References

*Philippine Commision on Women*. (2009). Retrieved from https://www.pcw.gov.ph/focus-areas/violence-against-women

*Domestics Shelter*. (2015, January 7). Retrieved from https://www.domesticshelters.org/domestic-violence-statistics/psychological-aggression-and-domestic-violence

*Manila Standard*. (2018, June 5). Retrieved from http://manilastandardtoday.com/showbitz/tv-movies/267312/gma-leads-may-numbers-game-agb-nielsen.html

*RAINN*. (2018). Retrieved from https://www.rainn.org/articles/intimate-partner-sexual-violence

Baltan, A. (2018, May 31). *Lion Heartv*. Retrieved from https://www.lionheartv.net/tag/agb-nielsen-nutam-tv-ratings-may-2018/

Bersales, L. G. (2018, March 26). *Philippine Statistics Authority*. Retrieved from https://psa.gov.ph/content/one-four-women-have-ever-experienced-spousal-violence-preliminary-results-2017-national

Ching, M. A. (2018, April 29). *PEP Ph*. Retrieved from https://www.pep.ph/guide/tv/27838/agb-ratings-emsana-dalawa-ang-puso-embecomes-no-1-most-watched-daytime-program

Crossman, A. (2017, March 2). *ThoughtCo.* Retrieved from https://www.thoughtco.com/content-analysis-sociology-3026155

Legg, T. J. (2018, May 16). *Healthline*. Retrieved from https://www.healthline.com/health/mental-health/effects-of-emotional-abuse#short--term-effects

Powell, A. (2014, March 10). *The Converation*. Retrieved from https://theconversation.com/gender-culture-and-class-collude-in-violence-against-women-22957

Sandler, B. (2001, July 2). *People*. Retrieved from https://people.com/archive/painfully-privileged-vol-56-no-1/

*UN Women*. (n.d.). Retrieved from http://www.un.org/womenwatch/daw/beijing/platform/violence.htm

*UNICEF*. (n.d.). Retrieved from https://www.unicef.org/philippines/VACFactsheet.pdf

Wall, L. (2014). *Australian Center for the Study of Sexual Assault*. Retrieved from https://aifs.gov.au/sites/default/files/publication-documents/ressum7.pdf

*Women's Health*. (n.d.). Retrieved from https://www.womenshealth.gov/relationships-and-safety/other-types/emotional-and-verbal-abuse