MARGINALLY BETTER: *MY HUSBAND'S LOVER* AND GAY PORTRAYAL

Chadwick Co Sy Su
University of the Philippines Manila
ccsysu@up.edu.ph

Joeven R Castro
Far Eastern University
jcastro@feu.edu.ph

Paul Martin Anthony C Cenizal
University of the Philippines Manila
pcenizal@rocketmail.com

Abstract

My Husband's Lover is a Philippine telenovela that has garnered critical and commercial success (and along the way catapulting its two stars to A-list status), mainly due to a premise that heavily mirrors Ang Lee's Brokeback Mountain (2005) but that which is unique to generally conservative Philippine society. Two high school best friends Eric Del Mundo (Dennis Trillo) and Vincent Soriano (Tom Rodriguez) also happen to be high school sweethearts, with the former leaving the latter.. Likewise, the latter's family is the typical conservative Filipino family, so he decided to conceal his homosexuality for fear of being disowned. The two reunite years later, with Eric returning from the United States and learning that his former lover is engaged and is expecting a child with Lally Agatep (Carla Abellana). The series details the continuation of Vincent's and Eric's (still hidden) romance, and the former's internal conflict, that between his true feelings and his morals.

The dynamics of a love triangle peculiar to the average Filipino audience separate it from the typical Filipino romantic plotline, the portrayal of homosexuality being another Philippine TV trope that has been amply twisted so that it is "fresh." Instead of the usual flamboyant gay best friend, the homosexuals are not only far from flamboyant, but are also the main characters of the series. Instead of being staples of beauty salons speaking in seeming code that is actually gay lingo, the homosexuals are affluent and well-spoken.

The authors will buttress their textual analysis of all ten seasons of My Husband's Lover with literature on the bakla and the global gay. With queer theory as the framework of the study, with emphasis on the theory's element of performativity, the authors will also use several significant instances throughout the ten seasons of the series as premises to one of queer theory's assumptions, that gender is fluid.

Keywords: My Husband's Lover, queer theory, global gay, bakla, performativity

Introduction

My Husband's Lover is a television series in the Philippines which was featured in one of the country's top three broadcast networks, GMA 7. Much like the other members of the primetime offerings on popular television in the Philippines, it is a soap opera. Much like soap operas in the country and in the world over, it focused on family life, "a focus typical of the genre" (Czarniawska, Eriksson-Zetterquist, & Renemark, 2013, p. 267).

Characteristics of soap operas, as Czarniawska, Erikksson-Zetterquist, and Renemark (2013) noted, are the familiarity of protagonists and the anticipation of the audience of "new events rather than new insights" (p. 269); and "pigeonholed as lowbrow, there is often a derogatory tone in cultural critiques of TV series in general and soap operas in particular" (p. 269). The series, among its many deviations in various levels, deviated from this common impression about soap operas, in that it is critically acclaimed here – with Pulumbarit (2013), Salterio (2013), and Tekiko (2013) among the many who have given the series rave reviews – and abroad – scoring a nomination for an Emmy Award for Best Telenovela in the 2015 Emmy Awards ("The International Emmy Awards: The International Academy of Television Arts & Sciences", 2015).

In the broadest sense, soap operas are a common aspect, a staple, even, of popular culture. As such, the authors agree with Czarniawska, Erikksson-Zetterquist, and Renemark (2013) when they posited that popular culture deserves more attention in academic discourse for it presents an alternative view of real life, detached from the rigidity, for instance, of organization studies, and is a power structure in itself in that "expression becomes control, as popular culture selects and reinforces certain desires and anxieties of its audience" (p. 268).

The main reason for the selection of the subject is the relatively fresh idea (especially within the context in which it was introduced, a generally conservative one) to introduce gay characters, not as best friends, cartoonish villains, or flamboyant fruits in the background, but as characters with enough depth and dimension, and in starring roles, in Philippine television.

The argument of Czarniawska, Erikksson-Zetterquist, and Renemark (2013), that "[a]fter all, the mass media constantly offer new things, which are liked and accepted – even though or maybe because – the audience recognizes them" (p. 269), when contextualized into My Husband's Lovers, imply that the general acceptance (or at least tolerance) of the LGBTQ community has increased as the general audience is deemed both familiar and comfortable enough with gay protagonists on primetime. But are they?

Nagel (2013) cited a milieu of feminists in saying that "the personal is political" (p. 147), and it is; a critical eye would see that everywhere is (potentially) a power struggle – even the household. My Husband's Lover is, above all else, a family drama albeit with a twist; the second-in-command patriarch of the extended family is gay, still in love with his best friend, and is married to and has children with a straight woman initially clueless of her husband's sexuality. Identities are negotiated in every frame, there is the clear distinction between the public sphere for the male breadwinner and the private sphere for the female homemaker, and the omnipresent pressure to keep up appearances and maintain the façade of happiness in front of peers and so-called friends, as well as within the household itself. The encompassing nature of gender can only be fully tapped (and in this article, examined) if intersected with other concepts that the authors deem apt for the particular subject.

While a safe (as in easily recognizable and relatable) setting is usual in soap operas (in this case, a rich family dealing with family drama and the only son who disappoints the conservative household by being non-normative), the main question that motivated this study is, "is the right kind of visibility being provided to gays in the media?" Answered in a simplistic manner, the answer would be yes, in that exposure in itself is visibility, and visibility in (mass) media translates to a good day for the LGBTQ movement. But given the importance of intersectionality in the study of gender and sexuality, the authors have also included intangible aspects of one's identity, alongside gender and sexuality, whether biological or socially constructed; namely, class and religion. For the latter, the authors, throughout this paper, delimited the premise of religion to that of what is portrayed in the series, that the Philippines is a predominantly Catholic country. How the former was intersected with gender would be discussed in detail through sections of the paper; namely, the patriarchy, tropes in soap operas, and visibility.

Another question that the authors probed in this study is if actual impact of the show and shows that deviate from the standard fare of soap operas in the Philippines is significant enough. Hartmann (1979) argued that "[t]he usefulness of the informative or persuasive messages devised by "development communicators" may be greatly reduced or even nullified if the media culture in which they are embedded is saturated with counter-developmental values" (p. 98). While My Husband's Lover is, strictly speaking, not a development communication effort, the authors see a tangential connection, in that (1) the series put forward as protagonists members of a marginalized sector, in this case, the LGBTQ community; and (2) it had attempts, throughout its run, to inject messages that would otherwise be an awkward member of the status quo.

The Heterosexual Matrix

My Husband's Lover clearly portrayed the heterosexual matrix and the binaries of all its components – sex (male-female), sexuality (homosexual-heterosexual), and gender (masculine-feminine) – and just how much the Philippine context not only blurs these so much as it freely interchanges them throughout the series' entire run. This system of understanding of gender and how it relates to sex and sexuality was defined by Farell, Gupta, and Queen (2004) as "the socially constructed idea that there are two distinct, and opposite genders in our culture: male and female. People who do not "fit" within one category or the others are erased by this understanding of gender" (p. 183).

Dimetman expounded that "every society creates its own set of sexual rules, meanings, discourses, and practices and people engage in these social systems according to options that are made available to them through their culture and historical time period" (p. 85). Given this, in the context of contemporary Philippines, where a revolution is brewing, albeit confused and stumbling in its proverbial baby steps, society at large is more open to discourse on gender and sexuality. The authors chose "confused" specifically due to the subjects at hand.

The Philippine context has a blurry conception of gender and sexuality, interconnecting them too much such that they seem dependent on the other. Simply put, there is a notion that when one is feminine, one automatically aspires to be female if he is not, and that he is homosexual. This concept is explicated by Adams (2004), saying "[g]ender, that sense of belonging to a particular category of persons (usually "male" or "female"), is intricately wound up in sexuality, often understood to mean "whom do you desire"" (p. 15). Pusch (2004) expanded the definition of gender as "a means of organizing social experiences, of understanding how individuals are

expected to interact within society and to construct their lives" (p. 87). Contributing to the dangerous implications of having a heterosexual matrix or a binary system, Pusch (2004) said that "[i]t is assumed that gender is synonymous with one's assigned birth sex: those considered male are boys who will grow into men, and those considered female who will grow into women" (p. 88) and that "there is still the fundamental assumption that gender is only performed upon appropriately sexed bodies" (p. 88).

Gender can be delineated further into gender expression and gender identity. Farrell, Gupta, and Queen (2004) defined the former as "[t]he external representation of one's gender identity, usually expressed through "feminine" or "masculine" behavior, clothing, voice inflection, body adornment, and behaviors, etc." (p. 185) and the latter as "[o]ne's personal sense of being a man or woman; the name one uses to refer to his/her gender" (p. 185). Gender's difference from sexual orientation is in how the latter is "the "favored term to refer to an individual's emotional, sexual, and/or romantic attractions to the same and/or sex/gender" (p. 80).

The specific, current understanding of the heterosexual matrix in the Philippines was best underscored by a scene when Eric, one of the two main (and gay) protagonists), was in the hospital the day after the night of his mugging, when his mother went against his wishes to just let the incident pass and not file a complaint with the police anymore. Outside Eric's room, his mother was in conversation with three police officers, where she narrated the incident on his behalf. When the police officers started insinuating that it was Eric's lack of discretion (as a gay man) that led him to his situation, she addressed it with, "*Kahit kanino gawin 'yun, sa lalake, babae, bakla, o tomboy, mali 'yun.*" ("Whether it was done to a man, a woman, a gay man, or a lesbian, it's wrong.")

This line sums up the conception of the heterosexual matrix in the Philippines. Being a man is one's entire identity; it is one's sex, sexuality, and gender; if a man is feminine, then he *clearly* is a woman.

The interchanging does not stop in theory, however. In practice, it could be seen in the interplay of sex roles and gender roles, as seen in various manifestations. In the manner of dress, for instance, traditionally masculine and solid colors were worn by the Vincent, the "masculine" in both relationships with David and Eric. The latter two, in contrast, wore traditionally feminine colors and were more creative with their wardrobe choices, where Vincent had a cisgender performance of his gender – further reinforcing his gender role (and in effect, his sex role) as the "man" in the relationship, even though in both relationships, two men are involved. This carries over even to the professions the characters pursued. Vincent sells cars, while David is in the food business. In the most basic sense, David's profession involves cooking, a traditionally feminine domain.

Eric, however, is a different story. He is an architect, which is a traditionally masculine profession. Paul, the new man that Lally met when her problems with Vincent peaked, is in the fashion business. Paul's case, a very masculine man (muscular, rugged, deep voice) who is in fashion, was only seemingly played for effect. Lally's reaction when she found out about Paul's profession, reinforces the stereotype that all men in fashion are not heterosexual.

Gender roles were also reinforced in Vincent's and Eric's first-ever tryst since they reunited, where Eric could be seen serving food to Vincent, implying that Eric assumes the feminine role in the relationship.

As seen in the confrontation scene between Lally and Eric, homosexuality is again portrayed as a very alien concept in the Philippine context. Despite Vincent coming out as gay, saying that he has been ever since, and the fact that Lally caught Vincent and Eric in the middle of an almost-sexual encounter in Eric's condominium unit, she still "had to know". She still had to confirm if it were possible for a homosexual man to love a woman the way that he loves a man. That she had to ask and Eric had to explicate is representative of just how blurry the concept of non-heteronormativity is, partly due to just how embedded heteronormativity is in the culture. Among the many instances that emphasized this is when Vincent's mother invited his gay cousin Zandro to Vincent's parents' 32nd wedding anniversary. When Vincent's mother informed Zandro's father of the invitation, what it took for Zandro's father to still agree to go is because acceptance of his son's sexuality might trigger his desire to be "cured."

Patriarchy

My Husband's Lover is commendable in its attempt to portray the widest possible spectrum of identities that it is allowed to portray in the conservative context within which it operates, minimizing the tendency to resort to stereotypes and tropes. However, patriarchy, particularly the masculine ideal in the Philippines, proves prevalent in Philippine society, as portrayed by the media.

According to Means (2011), the patriarchy "is a system that both completely lacks and completely fears the feminine." (p. 515) This is the definition to be used when "patriarchy" is mentioned or discussed in the article, as it delves into the social aspect (gender) of politics and the system in its entirety, rather than the biological (sex), as in most discussions of the patriarchy.

Patriarchy, under the Unities Doctrine, worked with the premise that "[i]t seemed part of the divine and natural order to give the head of family (pater familias) a special status" (Nagel, 2013, p. 150) It follows, then, that the religious and conservative context of the Philippines is the perfect Petri dish for patriarchy.

Seen another way, this could be the proposition of Nagel (2013) in Alcoff's argument for a "politics of identity, where identities serve as a point of departure but never become reified or static." (p. 149) Given the "work with what you have" concept, it could be that the powers that be of the show is slowly ushering in complex concepts of gender by providing what is easily comprehensible to the typical Filipino. Specifically, the use of feminine and masculine roles could be a jump-off point for, say, Eric and Vincent, respectively, gradually blurring the lines between gender roles, mirroring the reality of gender and relationships. However, it does not take away from the final reading of the authors, that is, the risk they took with oversimplification is one that did not pay off.

Patriarchy is seen in how emphasis on marrying at a certain age determines how masculine one is, in how Vincent gets a free pass despite being very good friends with unmarried peers, with the latter's masculinity coming into question with their lack of a spouse. The Filipino man is not

only expected to marry at a certain age, he is also expected to be the breadwinner. If these conditions are unsatisfied, his heterosexuality will come into question. He has internalized this so much, that it becomes an argument and a possible cause for strain in the marriage if his wife questions this position and/or offers to contribute by leaving the home and pursuing a career herself. The show's participation in the reinforcement of patriarchy could also be seen in how Lally's mother has a hard time finding employment, even having to resort to prostitution to make ends meet, starkly different from how Lally has the option of not working because she is apparently in the very capable hands of a man who, it should be noted, stopped studying at the same time she did to marry and have a family, because he has a safety net in the form of a wealthy family, and therefore a milieu of very flexible options. This is one definitive instance in which *My Husband's Lover* also drew the very visible line between poverty and privilege, showing just how preeminent a factor class is in the Philippines.

Patriarchy is also emphasized in the choice of backgrounds, settings, and recurring topics among male characters – sports (basketball and golf), cars (Vincent even building a business around it), women (even explicitly talking about cheating on them, in their presence) and portrayals of many instances of violence against effeminate gays (Vincent's father verbally abusing effeminate gays, and Eric getting physically and verbally assaulted at the same time).

In the scene where Zandro's father suffered a stroke, Vincent's parents argued whether they should inform Zandro, and with persuasion from Vincent, his father gave in. Lally informed Zandro and told him that if he plans to visit, Vincent's parents asked that Zandro present himself in a "decent" manner, to which he agreed. He removed his makeup, his wig, everything that is a part of his gender expression, just so he could be acceptable and presentable to patriarchal *and* conservative society, a micro level of which was the intensive care unit Zandro's father was in.

An essential component of the patriarchy is heteronormativity, which "assumes that every person is straight. Not just that they are straight, but their behavior and sexual orientation are in line with their gender which is in line with their genitalia (penis = male = acts masculine/likes women)." ("What is homonormativity?", n.d.) Further, heteronormativity is defined as "a term used by social theorists in order to discuss the way in which gender and sexuality are separated into hierarchically organised categories" ("What is heteronormativity?", 2011).

Heteronormative discursive practices or techniques are multiple and organise categories of identity into hierarchical binaries. This means that man has been set up as the opposite (and superior) of woman, and heterosexual as the opposite (and superior) of homosexual. It is through heteronormative discursive practices that lesbian and gay lives are marginalised socially and politically and, as a result, can be invisible within social spaces such as schools. ("What is heteronormativity?, 2011)

A crucial part of the series was when Vincent came out to Elaine, which the latter, of course, reacted to negatively. She broke down, and pleaded with Lally to stay in the family to help in "curing" Vincent. The following day, Vincent, Lally, and Elaine went to an NYU-educated psychologist, and the psychologist explained that homosexuality is a "positive and normal variation of human sexual orientation" and not a mental illness. The psychologist made an excellent point when Elaine asked if homosexuality is a product of environment (representing the "nurture" argument), and the former asks back that if that were the case, why are Elaine and her husband still straight? It was the eye-opening experience for both Lally and Elaine who, despite

constant reassurance from Vincent himself, still cannot fathom how sex, sexuality, and gender are three different, and oftentimes independent, constructs.

Another way in which heteronormativity manifests in society is the ritual of "coming out" among members of the LGBTQ community. Naidoo (2014) defined "coming out" as "a term used to describe the process of acknowledging, accepting and appreciating one's self-identification with a particular sexual orientation and disclosing this understanding to other people (Galatzer- Levy & Cohler, 2002; Ward & Winstanley, 2005)" (p. 6189). In Naidoo's study, four major themes of the process were identified: "feeling different and self-identification, gendered dimension of orientation, socio-cultural and religious context, expression of youth and freedom" (p. 6189). These could be seen as stages, in the case of Vincent. He has since acknowledged that he is gay, despite constant denials both to others (through a performance of a masculine gender) and to himself. He then proceeds to pray (profusely and frequently), having been conditioned into believing the power of prayer, asking a higher being to rid him of his homosexuality, since no non-deity could do it for him. When he came to terms with his being gay, complete with rain, he looked on with glee at the possibilities life now has to offer, now that he is "free".

Armando symbolizing the patriarchy in the series came full circle when Vincent came out to him. The former had the latter abducted and coerced into joining the army – a literal boot camp for masculinity. It took Vincent only three days out of the 45 that his father asked him to complete before letting him decide if he still wants to be gay after military training. What Vincent did was a perfect illustration of what stigmatization does to most members of the LGBTQ community – he attempted suicide by putting a bullet through his head.

During the time that Vincent was in the hospital after his failed suicide attempt, Armando revealed to Lally that he was raped during his time in the military. This was also revealed to be the cause of his strong homophobia. This is yet another clear manifestation of the understanding of the heterosexual matrix in the Philippine context. The blurred lines between sex and gender, intersected with the likewise blurry understanding of rape in the Philippines, are the root cause of Armando's homophobia. Because rape is seen as driven by lust and as a sexual activity and not as a mechanism by which power is emphasized and imposed by the rapist on the victim, and that, as mentioned, feminine gender being automatically taken as femaleness, Armando saw his rapists as homosexuals lusting for him, rather than these rapists torturing and dehumanizing him out of spite.

As good a start as My Husband's Lover is in its attempts to educate a predominantly heteronormative culture and immerse it in the gay experience, and while it tried it best to steer clear of heteronormativity in general, it fell under the trap of another emerging concept in gay and lesbian studies – homonormativity. It "is not the same as heteronormativity in the sense that it does not assume that every person is gay; rather, it assumes that queer people want to be just like heteronormative people" ("What is homonormativity?", n.d.)The main premises of the concept argue that "the voices that are given space and visibility tend to be those of a particular class, of a particular gender expression, and of a particular race" (Kacere, 2015), specifically, the privileged cisgender gay; and that "[t]he kinds of queer relationships we see represented in the media are also limiting, in that they tend to mimic heteronormative binary gender expressions (namely, the masculine-feminine dynamic emphasized in this paper). Kacere (2015) further argued that "[t]he stereotypes and tropes of LGBQ people in media do more than simplify the

complex realities of queer people; they participate in setting up a standard of a normative way to "be" LGBQ."

It was clear that, throughout the series, above all else, Eric and Vincent aspired toward romance. It could be argued that it is the main premise given the title, after all. Despite that, the authors find it problematic that it did nothing to further the other agenda of the LGBTQ community, such as discrimination in the workplace (although it was touched upon in the scene where Eric faced demotion because of a rumor started by Lally that he started courting Vincent during the start of Eric's contract to build the couple's dream house, it never got much resolution aside from Eric voluntarily leaving out of indignation) and violence (yet another aspect in the show the potential of which had not been fully tapped, when Vincent resorted to suicide so he could get out of the military camp), besides shedding light on these matters. Even then, the light that was shed had tinges of soap opera more than advocacy. The conclusion of the series, when Eric and Vincent found their way to each other after all those years, read as an eerie metaphor of the characters succumbing to heteronormativity and the patriarchy, more than as a romantic sensibility.

Tropes and "Anti-Tropes"

Given the current landscape of Philippine television (and, to a certain extent, media, in general), tropes are in abundance and inevitable, and very much relied on as a narrative device. For instance, the trope of premarital sex leading to unwanted pregnancy, in turn leading to marriage out of duty, has been one of the driving forces of the show's plot. Another trope is that of Lally settling with the private sphere of the home once she got pregnant and married, despite a promising career ahead given her stellar scholastic performance, is noteworthy. This was reinforced when Lally's college best friend, during a conversation in a park where the former's children were playing, when the latter insinuated that the former is missing out on life. The outstanding student-turned-homemaker trope is somewhat averted, however, in the way that Lally has remained firm with her decision to take care of her family instead, and emphasized the joy it brings to her. This is averted yet again with Lally not looking like the stereotypical homemaker who "let herself go", by remaining youthful and becoming stylish (which may have more to do with marrying into affluence).

In relation to patriarchy, the "military dad of the gay character" trope is yet another one that drives the plot. Vincent is confused, to say the least, because of the conflict between his identity and his environment. Because of his father's being very vocal in his disdain of homosexuality in general, Vincent had adapted this stigmatization, seen in the numerous times he had alluded to his homosexuality as a disorder or a disease that he has strived to be cured from.

Despite Vincent's and David's respective professions being extensions of sorts of their sex and/or gender roles in relationships, of note is the fact that they, along with Eric, are not in "traditionally (or, particular to pop culture and media) gay" domains such as fashion, entertainment, and beauty. The third domain makes the nature of their professions more refreshing as there is a stereotype in Philippine media, that of the *parlorista*, a gay man working in a beauty salon, complete with a campy version of a feminine gender performance.

A trope that the show succumbed to is that of the "gay best friend", with Vincent, Eric, and even Lally (with a hag-type female confidant), made worse by Eric's best friend being revealed to

owning a gay strip club and even having joined a gay beauty pageant (Miss San Andres Bukid) and being the sole breadwinner to his extended family.

Visibility, or Lack Thereof

A turning point in the series was the revelation of Vincent's cousin, Zandro, who also happened to be gay, but had a different gender expression (feminine). He arrived during the 32nd wedding anniversary celebration of Vincent's parents, in drag. He was mistaken for female by everyone, until he introduced himself to his father as "your son, Zandro".

The authors consider this the series' turning point because it was the most expository in nature. In terms of the plot, it gave a background on why Vincent was averse to coming to terms with his sexuality – socialization, at such a young age, no less, particularly the demonization of anything non heteronormative. This was seen in Zandro's flashback, where he tried on Vincent's mother's clothes while playing with Vincent, and they were both castigated by their respective fathers for playing with women's wear. It was also a moment of realization for Lally, and made for character development, in that she began to develop a better understanding of the community her husband belongs to. Outside of the plot, it made visible the "more familiar" category of the gay identity spectrum, that of the very feminine. The particular scene where Vincent's father physically assaulted Zandro is commendable in its unflinching gaze at the violence against the non-normative. What is problematic about said gaze is the show's very limited capacity to shift it toward the romantic and sexual aspects of the gay experience.

This scene also led to Lally opening the discussion with Vincent about the gay identity – that not every gay person thinks he is just a woman trapped in a man's body; that there are masculine and feminine identities, and everything in between. "Everything in between" is best exemplified by Vincent's interest in cars and golf not meaning that he is concealing identity, but rather of being just the way he is. Their discussion also led to Lally forgiving Vincent.

Conclusion

The first problem that the authors detected with the subject is its very title – *My Husband's Lover*, complete with the narration of a woman, the "scorned wife". It is the story of two men who are in love, but it trains the spotlight on the struggles of a woman who began to be at fault the moment she did not leave the marriage when she found out that it was a sham. What is left of the spotlight for the portrayal of Vincent and Eric's relationship and their individual struggles as they navigate their lives, is, all things considered, marginally better.

"Marginally" is the operative word, as the other gays in the TV series were not given the same privilege, in every sense of the word, in terms of portrayal. The effeminate gays; namely, Danny and Zandro, were dealt with differently and realistically. Danny's mother, despite tolerating her son's homosexuality, still would not allow him to move in with his boyfriend, mostly because she still has the notion that Danny's boyfriend is only in it for the money (when he clearly is not), in turn decreasing the stipend she and the rest of the family receives from Danny. Zandro, despite asserting his identity (in personal affects and in wanting to be referred to by female honorifics), was forced to conform for the sake of family. He had to be in "masculine form" in order to be deemed worthy to be in his father's presence. He wasn't able to keep up appearances,

so to speak, for so long, and ultimately gave up on putting up an act and sacrificing family for the second time.

Tolerance is a concept that is very disparate from acceptance. Neither is tolerance derived from conformity or cisgender privilege acceptable. While the premise of this article is validated, in that gays have "escaped" the *parlorista* stereotype, and a more positive light is shed on them in the media and Philippine popular culture, it should not have to come at a price, particularly the price of being invisible, real-identity wise.

References

Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. NY: Routledge.

Farrell, K., Gupta, N., and Queen, M. (2004). *Interrupting Heteronormativity: Lesbian, Gay, Bisexual, and Transgender Pedagogy and Responsible Teaching at Syracuse University*. NY: The Graduate School of Syracuse University

Journal Articles

Czarniawska, B., Eriksson-Zetterquist, U., and Renemark, D. (2013). Women and Work in Family Soap Operas. Gender, Work & Organization. 20(3), 267-282

Hartmann, P. (1979). Popular Culture and Development: A Case Study. Studies in Comparative International Development. 14(3/4), 84-104

Kacere, L. (2015, January). Homonormativity 101: What It Is and How It's Hurting Our Movement. Retrieved from http://everydayfeminism.com/2015/01/homonormativity-101/?utm_source=SocialWarfare&utm_medium=facebook&utm_campaign=SocialWarfare

Means, R. (2011) Patriarchy: The Ultimate Conspiracy; Matriarchy: The Ultimate Solution: History-or 'His-story'. *Griffith Law Review.* 20(*3*), 515-525

Nagel, M. (2013). Patriarchal Ideologies and Women's Domesticastion. Value Inquiry Book Series. 261, 147-167

Naidoo, D. (2014).Sexual Orientation and Disclosure: Coming Out Narratives by Young Men and Women in Urban Setting in KwaZulu-Natal, South Africa. *Gender & Behaviour*. 12(*3*), 6189-6194

Online Media

Pulumbarit, O. (2013). 'My Husband's Lover' accomplished much, but ended unsatisfyingly. *Inquirer.net*. Retrieved from http://entertainment.inquirer.net/117635/my-husbands-lover-accomplished-much-but-ended-unsatisfyingly

Salterio, L. (2013). My Husband's Lover: Is it worth watching? *The Philippine Star*. Retrieved from http://www.philstar.com/entertainment/2013/06/27/958596/my-husbands-lover-it-worth-watching

Tekeiko, J. (2013). My Husband's Lover is filled with symbolism. *PEP.ph*. Retrieved from http://www.pep.ph/guide/tv/12268/review-my-husband39s-lover-is-filled-with-symbolisms

The International Emmy Awards: The International Academy of Television Arts & Sciences. (2015). Retrieved from http://www.iemmys.tv/awards_nominees.aspx

What is heteronormativity? (2011). Retrieved from http://www.genderandeducation.com/issues/what-is-heteronormativity/

What is homonormativity? (n.d.). Retrieved from http://dismantlinghomonormativity.weebly.com/what-is-homonormativity.html

Audio-Visual

Galve, C. (Producer). (2013). *My Husband's Lover Volume 1* [DVD]. Philippines: GMA Network, Inc.

Galve, C. (Producer). (2013). *My Husband's Lover Volume 3* [DVD]. Philippines: GMA Network, Inc.

Galve, C. (Producer). (2013). *My Husband's Lover Volume 4* [DVD]. Philippines: GMA Network, Inc.

Galve, C. (Producer). (2013). *My Husband's Lover Volume 5* [DVD]. Philippines: GMA Network, Inc.

Galve, C. (Producer). (2013). *My Husband's Lover Volume 6* [DVD]. Philippines: GMA Network, Inc.

Galve, C. (Producer). (2013). *My Husband's Lover Volume 7* [DVD]. Philippines: GMA Network, Inc.

Galve, C. (Producer). (2013). *My Husband's Lover Volume 8* [DVD]. Philippines: GMA Network, Inc.

Galve, C. (Producer). (2013). *My Husband's Lover Volume 9* [DVD]. Philippines: GMA Network, Inc.

Galve, C. (Producer). (2013). *My Husband's Lover Volume 10* [DVD]. Philippines: GMA Network, Inc.