



Journal Homepage: [-www.journalijar.com](http://www.journalijar.com)

INTERNATIONAL JOURNAL OF ADVANCED RESEARCH (IJAR)

Article DOI:10.21474/IJAR01/20626
DOI URL: <http://dx.doi.org/10.21474/IJAR01/20626>



RESEARCH ARTICLE

REPLICATING HUMAN STRUGGLES THROUGH LITERATURE: A STRUCTURALIST DECONSTRUCTION OF COGNITIVE WRITING PROCESSES IN NOVELETTE WHERE THE GALE SHALL WEEP

Wyndel Joseph L. Olita¹, Lency Z. Paldo¹, Carmen M. Albiso¹, Rachel S. Camilo² and Cristilina A. Montañez²

1. Practice Teacher, BA in Literature Department, Cebu Technological University - Argao, Philippines.
2. Professor, BA in Literature Department, Cebu Technological University - Argao, Philippines.

Manuscript Info

Manuscript History

Received: 18 January 2025

Final Accepted: 21 February 2025

Published: March 2025

Key words:-

Filipino Farmers, Human Struggles,
Literature, Mimesis, Structuralism,
Writing Processes

Abstract

This paper explores the principle of mimesis, the imitation or representation of reality in literature, through a novelette that captures farmers' narratives after a traumatic super typhoon wrecked parts of the Philippines on December 16, 2021. The study analyzes farmers' emotional, mental, and communal tribulations based on one-on-one, in-depth interviews with eight participants from affected communities. Using Braun and Clarke's thematic analysis, key themes of loss, financial instability, and psychological distress emerged. The findings unveil extensive damage to the land, leading to sustenance shortages, economic hardship, and long-term psychological trauma. Drawing on the Cognitive Process Theory of Writing and Structuralism in constructing the creative work, this study further illustrates how *Where the Gale Shall Weep* functions as a mimetic piece that not only echoes the conceded findings but correspondingly employs symbolic representations to enrich the emotive and social influence of the narrative. Moreover, by probing the establishment of these frameworks in the writing process of the novelette, the paper exemplifies how structural elements, symbolic figures, and cultural tropes convey the farmers' backgrounds and broader socio-political implications. It asserts that mimesis, in this context, functions as a transformative agency for social commentary, allowing readers to confront the realities of marginalized communities while cultivating a cathartic response that harbors the power to catalyze social metamorphosis and deepen the understanding of people concerning disaster-affected populations.

"© 2025 by the Author(s). Published by IJAR under CC BY 4.0. Unrestricted use allowed with credit to the author."

Introduction:-

Natural disasters have long posed a significant challenge to human civilization, disrupting societies, economies, and individual livelihoods. Among these catastrophes, typhoons stand out as some of the most devastating forces of nature, particularly for countries in tropical cyclone-prone regions. The Philippines, located in the northwest Pacific Ocean, is one such nation that frequently experiences these destructive typhoons. Super Typhoon Rai, locally known as Odette, made landfall on December 16, 2021, leaving in its wake widespread destruction, particularly affecting

Corresponding Author:-Wyndel Joseph L. Olita

Address:-Argao, Cebu, Philippines, Cebu Technological University - Argao.

vulnerable communities, including Filipino farmers. The aftermath of this calamity not only inflicted severe economic losses but also underscored the deep-seated social and cultural marginalization of the agricultural sector.

One of the pressing dilemmas emerging from such disasters is the plight of Filipino farmers, who suffer from the immediate loss of crops and livelihoods and systemic neglect and undervaluation. Farming in the Philippines is often perceived as unprestigious, largely due to its economic instability and physical hardship (Aquino et al., 2022; Palis, 2020). This societal perspective discourages younger generations from pursuing careers in agriculture, leading to a decline in traditional farming practices. Moreover, the destruction caused by recurrent typhoons exacerbates this issue as farmers struggle to recover financially and emotionally from these disasters (Holden & Marshall, 2018; Israel & Briones, 2012). Beyond economic hardships, these calamities inflict deep psychological and emotional distress on farming communities, pushing them further into marginalization and socio-economic invisibility (Alibudbud, 2023).

Despite numerous studies highlighting farmers' vulnerability in the face of natural disasters, the underlying issues remain unresolved. Existing relief and recovery programs often focus on immediate aid rather than long-term resilience-building strategies. Additionally, the voices and narratives of farmers remain largely unheard, leading to a gap in public awareness and policy advocacy. This disconnect underscores the need for an alternative approach that not only documents farmers' struggles but also humanizes their experiences in a manner that fosters social consciousness and empathy. Literature, as a powerful tool for reflection and reform, effectively bridges this gap.

This study proposes a novel approach by integrating inquiry-based research with literary mimesis to illuminate the lived experiences of Filipino farmers following Super Typhoon Rai. By adopting narrative inquiry, the research will collect and analyze qualitative data on farmers' psychological, economic, and social challenges. This data was the foundation for a creative literary representation in *Where the Gale Shall Weep*. Through this literary work, the research aims to construct an authentic and emotionally resonant portrayal of farmers' struggles, capturing the essence of their resilience and suffering. Using structured literary composition as a research methodology ensures that the representation is factually grounded and artistically evocative, making it an accessible yet profound medium for social awareness and advocacy.

This study, therefore, seeks to answer the following questions: How can mimesis be utilized as a cognitive and structural process to convey the real-life experiences of marginalized farmers? To what extent can literary representation influence societal perception and recognition of the struggles faced by Filipino farmers in the wake of natural disasters? Ultimately, this research argues that literature, when fused with empirical fact-finding, can serve as a transformative platform for marginalized voices, reshaping public consciousness and fostering a more inclusive national discourse (Shah, 2023). By grounding fiction in reality, this study challenges the philosophical skepticism surrounding mimesis and demonstrates its potential as a reformative instrument for social change.

Literature Review:-

The specialized utilization of literature, particularly fiction, in reflecting, critiquing, and addressing societal problems has been remarkable ever since. Numerous studies have ventured into the principle of mimesis in literature to fathom how creative works worldwide imitate the actualities of their time and how the distribution of their copies to the people ignites social consciousness, which paved the way for positive social change. Ampo (2022), for instance, examines the manifestation of mimesis in Emily Dickinson's "Hope" is the Thing with Feather, through which the poet reflects the realities of the relentless power of hope in times of life's struggles and difficulties. Ampo reveals that the poem utilizes symbolic representations of nature and animals, such as feathers and birds, to vividly embody Dickinson's fondness for nature and humanity, which stimulates a feeling of hope and motivation toward the readers to continue living despite life's complex challenges. Ampo further investigates Dickinson's three other poems, namely, Because I Could not Stop for Death, If I Can Stop One Heart from Breaking, and I am Nobody! Who Are You through the lens of mimesis, in which she discloses that in reality, Dickinson tries to inform the readers that the acceptance of death is an epoch of living, compassion is a language of love, and fame carries complexness to life, all of which is Dickinson's depiction of her very own global perspectives and real-life experiences in the world she once resided.

Ogundokun (2014) employs a mimetic lens by unveiling the socio-political realities depicted in the works of three Nigerian writers, namely, Adebayo Faleti's *Başòrun Gáà* (1972), Wole Soyinka's *A Play of Giants* (1984), and Tunde Fatunde's *La Calebasse Cassée* (2002). Ogundokun exemplifies how these writers, through their first-

hand experiences depicted in their works, testify to the realities surrounding social and political crises in Nigeria, including power abuse, corruption, favoritism, nepotism, ethnicity, insecurity, gender disparity, and resource mismanagement. Ogundokun further reveals that these writers act as militant social realists or social pathologists by advocating solutions for the aforementioned societal problems. Here, Ogundokun suggests that by exposing the hideous implications of poor governance, corruption, and injustices through literature, society can transform and achieve sustainable development.

Moreover, **Asmawati et al. (2023)** employ a Mimetic Approach in characterizing and analyzing the portrayal of social issues in Indonesia as depicted in Indonesian novels, particularly *Kalathida* by Seno GumiraAdjidarma (2007), *Entrok* by OkkyMadasari (2010), *Pulang* by Laila S. Chudori (2012), *Dari PuyaKePuya* by Faisal Odang (2015), and *Hujan* by TereLiye. The study's findings reveal that through the principle of mimesis embodied by the writers, the five novels primarily unmask poverty, crime, familial dysfunction, and social bureaucracy as their intersecting social issues prevalent in Indonesian society. As exemplified in the study, the implications of these results lie in the endeavor to utilize literature to critique and reflect upon societal issues. While all of these works utilized the principle of mimesis in imitating or emulating the social realities of their times, the processes in which these creative works were written remain nontransparent, allowing critics and perusers to question the veracity of such works. Furthermore, as all these creative works mirror societal issues in various domains, there is a lack of definite exploration regarding eco-literature, specifically, disaster-affected populations and its broader psychological, socioeconomic, and sociopolitical essences.

Cognitive Process Theory of Writing and Structuralism

The integration of the Cognitive Process Theory of Writing and Structuralism, however, ensures the transparency of how fiction, such as novels and novelettes, are constructed. These frameworks provide writers with a comprehensive outline and exposition regarding how the writing processes of such work are to be exhibited. **Flower & Hayes (1981)**, as cited by **Pulungan (2016)**, exemplify the function of the Cognitive Process Theory in writing. They argue that writing is challenging due to its complexities, especially when conceptualizing or organizing the superfluity of ideas within the writer's mind. Thus, the Cognitive Process Theory of Writing is proposed to ensure a seamless, more cohesive, organized writing approach. In this regard, the Cognitive Process Theory of Writing lays the foundation for more detailed scrutiny of thinking processes in writing. As exemplified by **Flower & Hayes (1981)**:

The process of writing is best understood as a set of distinctive thinking processes which writers orchestrate to organize during the act of composing. These processes have a hierarchal, highly embedded organization in which any given process can be embedded within any other. The act of composing itself is a goal-directed thinking process, guided by the writer's own growing network of goals (**1981, p. 366**).

Therefore, this theory, being hierarchal in structure, follows three major stage models of writing: Planning, Translating, and Reviewing, which this paper faithfully follows. The planning stage, the initial phase of the writing model, is about establishing the strategy of internal representation, which involves three sub-processes, including generating ideas, organizing, and goal-setting. In this stage, writers are expected to devote forty percent of their time, making it one of the significant stages that every writer must accomplish to ensure coherence. Otherwise, the writing will be chaotic and exhausting for the writer. The second stage, however, is translating. This process is about transforming the initially organized ideas into visible language. In this context, translation does not mean rendering from one language to another. **Flower & Hayes (1981)** relatively elucidated:

We have chosen the term translate for this process over other terms such as "transcribe" or "write" in order to emphasize the peculiar qualities of the tasks. The information generated in planning may be represented in a variety of symbol systems other than language, such as imagery or kinetic sensations (**1981, p. 373**).

Here, the translating stage of this model requires writers to allocate twenty percent of their time. Suppose the planning stage is to be carried out carefully and comprehensively. In that case, the translation phase of the creative work will become easy because the ideas are already carefully outlined and organized. Ultimately, the third and last stage of this model is reviewing. This phase is about evaluating and revising what has been translated during the second stage. **Flower & Hayes (1981)** interpret reviewing as:

Reviewing, itself, may be a conscious process in which writers choose to read what they have written either as a springboard to further translating or with the eye to systematically evaluating and/or revising the text (**1981, p. 374**).

Flower & Hayes (1981) further elaborated that the reviewing phase requires another forty percent of the writer's time to monitor writing progress frequently as the process leads to new cycles of planning and translating. Ultimately, grounding this hierarchical writing model, which involves numerous sub-processes, allows the researchers to construct creative work powerfully. The writing process is flexible, allowing them to perform abundantly using only a few relatively uncomplicated processes to plan, translate, and review.

Structuralism as literary criticism and technique exemplifies the significance of scrutinizing and generating literary texts through synthesizing underlying patterns and themes. This framework, significantly introduced by the names of Roland Barthes and Claude Levi Strauss, explores the internal processes of a text that constitute the formation of its meaning. As exemplified by the proponents of Structuralism, these internal processes stimulate the signification process. **Bahram & Dekhnich (2015)** scrutinize the philosophy of Structuralism in language and linguistics. They asserted that Structuralism is based on the idea that every system has an underlying structure, which dictates the position of each element within the whole. It emphasizes that structural rules are more concerned with the relationships between elements at a given moment rather than changes over time. These structures represent the fundamental realities beneath the surface of meaning. **Zhang (2020)** analyzes Jane Austen's *Pride and Prejudice* from a structuralist perspective, in which she utilizes the concepts of structuralist narratological methods to examine how the novel's plot acts to serve its themes. It has been discovered then that the attainment of the piece is associated with its accompaniment of the perfectly elaborated structure. Thus, in this paper, Structuralism is employed as a framework in *Where the Gale Shall Weep* to emphasize its internal aspects that work collaboratively to generate meanings.

Materials and Methods:-

Research Design

This qualitative study uses the narrative inquiry design by **Connelly & Clandinin (2012)**. Narrative inquiry is particularly well-suited for this study because it allows for an in-depth exploration of the lived experiences of Filipino farmers, capturing the emotional, cognitive, and cultural dimensions of their post-typhoon realities. According to **Connelly & Clandinin (2012)**, narrative inquiry delves into human lives using a narrative perspective, acknowledging experiences as crucial sources of knowledge and comprehension. Additionally, narrative inquiry provides a framework for interpreting these experiences through storytelling, which aligns with the study's goal of producing a novelette that reflects the farmers' realities creatively and meaningfully.

Environment

The research was conducted in the mountainous areas of barangay Balaas, Calagasan, Canbantug, and Linut-od in Argao, Cebu, Philippines. With their tropical climate, these areas provide favorable conditions for farming, particularly for cultivating crops such as coconut, rice, vegetables, and fruit-bearing trees. Unfortunately, according to recorded data from the Department of Agriculture in the Municipality of Argao, these barangays were shown as severely affected by Super Typhoon Odette last December 2021.

Selection of Participants

The study encompasses eight (8) crop farmers, with two (2) farmers selected from each barangay: Balaas, Calagasan, Canbantug, and Linut-od in Argao, Cebu. The study participants were identified based on the purposive sampling technique, enabling the researchers to select participants possessing knowledge, experiences, and perspectives relevant to the study. Hence, for this research, participants were selected according to the researchers' criteria: (a) They must be cropping farmers in the specified barangay, (b) Their crops should have been adversely affected by the impacts of Super Typhoon Rai (Odette), and (c) They must be willing to participate and offer their valuable time to share their experiences in the aftermath of the Super Typhoon.

Data Gathering Procedures

Data collection commenced upon the approval of the transmittal letter. To capture participants' narratives, an in-depth, one-on-one interview was employed. Scheduling specific dates to meet participants initiated the process. Before data gathering, participants were asked to sign a consent letter granting permission to audio record their responses. The interview was conducted using the Cebuano translation of the guide, allowing participants to respond in their mother tongue.

Data Analysis

Braun and Clarke's thematic analysis was a six-phase process used to identify, analyze, and report patterns within qualitative data. First, familiarization with the data involved reading and re-reading the interview transcripts to understand the farmers' experiences in the aftermath of Super Typhoon Odette. In the second phase, generating initial codes, the researchers assigned labels to key aspects of the data that were significant to the research questions.

In the third phase, searching for themes, the codes were grouped into broader themes that represented the core aspects of the farmers' experiences. In the fourth phase of reviewing themes, researchers refined them to ensure they aligned with the data and research objectives. In the fifth phase, defining and naming themes involved clearly articulating each theme and selecting appropriate names. Finally, in the report writing phase, the themes were integrated into a narrative, supported by data excerpts, to create a comprehensive analysis of the farmers' experiences.

For this study, thematic analysis was ideal because it allowed researchers to examine the personal stories of farmers affected by Typhoon Odette. The process helped identify key themes, which formed the basis of a novelette, capturing the emotional and cultural impacts of the disaster on Filipino farmers.

Results and Discussions:-

Planning the Novelette

The planning procedure, sometimes called “pre-writing,” is the first significant step the researchers must accomplish to construct the “skeleton” or foundation of the write-up. **Flower & Hayes (1981)** posited that planning is the most significant part of the writing process because it is where writers should dedicate forty percent of their time. In this initial phase, writers delve into the necessary arrangements and preparations before writing. The planning phase includes writing strategies like generating ideas through internal representation, organizing, and goal-setting.

Generating Ideas Through Internal Representations

In the planning stage, writers generate internal representations, a creative writing strategy wherein writers associate meanings or ideas through the representation of objects. For example, a single word or two may represent a whole network of ideas. In addition, it is essential to remember that internal representation is not limited to language or other physical things. The writer could use visual patterns, like a fleeting image the writer must then show or elaborate in words. The most familiar practice of internal representation in language and literature is signs. In semiotics, signs can be represented or expressed through various codes, gestures, sounds, and symbols, among many others, that may vary according to one's culture. Saussure's *Course in General Linguistics* (1916) argues that all words are signs. However, they do not represent things directly. Instead of serving as words, they have two components or dimensions. **Dewitri (2023)** exemplifies these two dimensions as signs, a blend of a signifier and a signified. A signifier is any material thing that constitutes a meaning. On the other hand, signified is the physical or material form.

In this study, the writers employed the internal representation strategy through signs to mimic the study's findings in the form of a novelette. The novelette comprises significant parts, such as the title and chapters, all with corresponding signifiers and signified. Table 1 presents the signifier and signified of the novelette based on the study's findings.

Table 1:-The Signifiers and Signified of *Where the Gale Shall Weep*.

Parts of the Novelette	Signifier	Signified
Title	Where the Gale Shall Weep	The positive, hopeful, and resilient spirit of Filipino farmers amid adversities.
Chapter One: The Rule of Sowing a Dream	Tonio	Resilience, tradition, and the wisdom of generations
	Bahal (a fermented coconut wine)	Nostalgia, heartbreak, manhood, and personal experience
	Joan	Hope and the pursuit of knowledge
	Pablo	Silent strength, dedication, and familial support

	The squelching radio	Connection to the outside world, communication, and information.
	<i>Salakot</i> (a native hat)	Protection from the elements (sun and rain) and cultural heritage.
	<i>Galab</i> (a sickle)	Practical skills and adaptability
	Broken pencil	Lack of education
	The rumbling	Foreshadowing of conflict and tension, nature's voice
Chapter Two: The Rule of Survival	<i>Kamalig</i> (nipa hut)	Shelter, safety, and protection
	Thunder	Fear, danger, and uncertainty
	Flood	Destruction, chaos, and loss
	Lighter	Hope, guidance, and resilience
	Anya	Comfort, companionship, and innocence
Chapter Three: The Rule of Hope	Sun	Shed of light; a sense of calmness
	The smell of mud	Desolation and ruin
	The fallen banana tree	Helplessness and heartbreak
	Rosary	Hope and trust
	Dry soil	Hopelessness
	Flower	Sense of resiliency

Rasulova (2024) asserts that understanding a narrative's soul begins with its title. All manuscripts have a title, which is the most significant element of any text structure. Writers must construct a title that accurately describes the contents of the literary text. The readers, on the other hand, must first comprehend the hidden meaning of the title to acquire an initial impression of what they are about to read.

The writers employed *Where the Gale Shall Weep* as the title since it represents a whole web of ideas that connect to the narratives of the participants, who are also represented by various characters in the novelette. Despite the challenges they faced and are still facing these days after the extremely devastating super typhoon, they remain resilient, positive, and hopeful for the good things waiting for them. To achieve the blessings and consider themselves worthy of receiving such, the characters, with the firm guidance of the Almighty Father, continue to work very hard in the things they do.

In the novelette *Where the Gale Shall Weep*, NoyTonio symbolizes resilience throughout the story. His dedication to farming despite hardships reflects his resilience in facing challenges. He also adheres to traditional farming practices passed down through generations, embodying the wisdom of his ancestors. NoyTonio's character extends as a diligent farmer and a dedicated father who aspires to his daughter, Joan, to finish tertiary education to become a successful professional. In the narrative, the character of NoyTonyo is translated through this passage:

In the story, bahal, or fermented coconut wine, is a powerful symbol weaving together themes of nostalgia, heartbreak, manhood, and personal growth in Tonio's life. Its aroma and taste evoke nostalgic memories of his youth and familial traditions while also symbolizing the bitter sting of heartbreak after losing Sonya and his wife. Introduced by his father, bahal becomes a rite of passage into manhood as it imparts lessons of resilience and responsibility in the farming communities. Throughout the narrative, bahal symbolizes not just a drink but a marker of significant life moments, reflecting NoyTonio's journey towards the aspiration of social mobility and the complexities of his emotional landscape.

Joan represents hope and the pursuit of education in the story. Despite the challenges faced by her family, Joan maintains hope for a better future through education. She balances her responsibilities on the farm with her pursuit of knowledge that reflects the aspirations of younger generations in rural farming communities. Joan's character underscores the transformative power of education as a means to overcome adversity and achieve personal growth.

Pablo embodies silent strength and dedication throughout the narrative. Despite being mute, he communicates effectively through gestures and actions, demonstrating his support for his family, especially his father, NoyTonio. Pablo's character symbolizes the importance of familial bonds and mutual support in navigating life's challenges. His

presence highlights the resilience and adaptability required in rural life, where every family member plays a crucial role in sustaining their livelihood.

The squelching radio serves as a connection to the outside world for NoyTonio and his family. It symbolizes communication and access to vital information, such as weather updates and news broadcasts. In a rural setting, the radio becomes a lifeline, providing essential updates that impact their farming activities and overall well-being. Its presence highlights the importance of staying informed and connected to broader developments beyond their immediate surroundings. Furthermore, the radio in the story is squelching because of the village's location.

The salakot (native hat) represents protection from the elements in the story, such as the sun and rain. The traditional Filipino hat NoyTonio wears during his farm work symbolizes practicality and cultural heritage. The salakot underscores the connection to Filipino traditions and values associated with farming, providing physical protection while preserving cultural identity. Its presence reflects NoyTonio's respect for his heritage and the practical wisdom passed down through generations.

The galab (sickle) symbolizes practical skills and adaptability in the story. Pablo uses it to sharpen the broken pencil, demonstrating his resourcefulness and ability to solve practical problems. The galab's presence underscores the importance of practical knowledge and skills in rural life, where everyday tasks require ingenuity and adaptability. Pablo's use of the galab reflects his capability to contribute meaningfully to their daily activities despite challenges.

The broken pencil symbolizes the challenges associated with education and literacy in rural communities. It represents the limitations faced by individuals like NoyTonio and Pablo, who may lack formal education but possess valuable practical skills and wisdom. The broken pencil highlights the disparity in educational opportunities and the perseverance required to overcome obstacles in pursuing knowledge. Its presence serves as a reminder of the educational barriers faced by rural farming families striving for a better future.

The rumbling is a literary device in the story, foreshadowing impending conflict and tension while acting as nature's voice, conveying warnings and omens. Initially noticed by NoyTonio and later confirmed by Pablo, the rumbling precedes moments of uncertainty and adversity, such as the approaching catastrophic typhoon and previous agricultural challenges. Its distant echoes hint at impending hardships, invoking a sense of foreboding and urging characters to prepare for the unpredictable forces of nature. Beyond mere atmospheric description, the rumbling symbolizes nature's agency in the narrative, influencing events and shaping the characters' responses as they navigate life's trials in their rural setting.

The humble farm hut, kamalig, is more than just a structure - it is a sanctuary for Tonio and his family. It is where they can escape the typhoon's fury and find comfort in each other's arms. For Tonio, it represents his commitment to keeping his family safe, no matter what.

The thunder outside is a harsh reminder of the dangers lurking. Its sound strikes fear into their hearts, forcing them to confront the possibility of loss and destruction. It reminds them that nature can be cruel and unpredictable.

The flood that ravages their home and farm is devastating. It sweeps away their sense of security and leaves a trail of destruction and despair. A harsh reality check forces Tonio and his family to confront their vulnerability.

The lighter is a beacon of hope. It symbolizes his determination to escape the crisis, lead his family to safety, and rebuild their lives. It is a small but powerful tool that gives them the courage to face the unknown.

And then there is Anya, their beloved pet pig. She reminds them of the simple joys in life, a symbol of comfort and companionship. Her presence is a source of solace in a crisis, a reminder of the importance of protecting and caring for one another. She represents the innocence and vulnerability of childhood and the need to hold on to hope and love, no matter what.

The sun shed light on the dark moments of the people after the typhoon. When the typhoon landed and vigorously wiped out the houses and crops, they saw darkness, no light from electricity or the heavenly bodies. The people could witness the devastated surroundings when the sun began to take a slow peek over the horizon. Although what

welcomed their sight was the impact of the typhoon, the light shed from the sun's rays gave them a sense of calmness and hope. The peak of the sun was like a hand that caressed their shoulders, patting them to be optimistic.

The smell of mud greeted the family the first time they arrived at their farm after the super typhoon. This sense captured deep emotions of desolation and ruin, expressing more than just a sense of smell. This lingering odor represents the devastation brought upon their once-thriving farm after the severe storm destroyed their lands and crops. It also means the loss of productive land and rich soil, which has left behind muddy waste scattered with trash. Its physical presence and the smell of mud also represent the emotional impact of the disaster, bringing up despair as the family faces the harsh truth of their destroyed farm.

The fallen banana tree is the particular tree that Joan pointed at while observing their destroyed farm, and it carries a deeper signal that extends beyond the immediate visual image of a fallen plant. This act of a banana tree falling into the mud underscores Tonio's helplessness and heartbreak after witnessing the tangible consequences of his labor being destroyed. Also, it emphasizes the concept of grief and the frailty of human efforts in the face of uncontrollable events.

The rosary is the object that Tonio unconsciously found in his pocket. As soon as he touched it, he knew he had to surrender all his anxieties and worries to Him and His plans. Due to their extraordinary trust in Him, most Filipinos do not simply give up even after facing all the world's difficulties. In this context, the rosary represents a material object that gives those struggling with doubts and uncertainties a glimmer of hope and trust.

After the typhoon, the sun's scorching heat persisted until the soil hardened and wholly dried, rapidly diminishing the possibility of growing a plant. As the entire soil of the farm hardened and cracked, Tonio's once-vibrant, lush farm transformed into a barren and lifeless landscape. This despairing situation worries Tonio about how to revive their landscape and their livelihood, resulting in Tonio's frustration, which causes his hope to deteriorate gradually.

Ultimately, the flower that sprouts in the middle of Tonio's barren, lifeless farm captures Joan's attention and symbolizes remarkable resiliency. Despite the hardened and desiccated soil, the flower bloomed enchantingly, a radiant sight to captivate. With its thin yet sturdy stem, the dazzling blossom could firmly bloom and grow in the lifeless field with destroyed soil. This encounter uplifts Joan, inspiring her to become optimistic and resilient as she acknowledges that beauty is still hidden amid adversity.

Organizing the novelette

Aripin & Rahmat (2021) argue that proficient writers organize ideas effectively. Ideas are primarily outlined and produced during the planning stage using techniques like organizing (**Novitaningrum, 2023**). In the cognitive process theory of writing, organizing pertains to intentionally arranging concepts and data to successfully convey a cohesive message to the target audience. In this sense, organizing emphasizes the thorough and cyclical nature of arranging concepts and data. Producing a logical and convincing written work requires ideation, organization, language creation, and revision. That is why comprehending and utilizing appropriate organizational tactics can improve the clarity, coherence, and overall impact of the initially crafted ideas, as it will help the writers finally accomplish their communicative aims. As explained by **Linda & Hayes (1981)**, cited in **Pulungan (2016)**, organizing gives the data structure so the writer can better understand the concepts. This dynamic method recognizes the intricacy of writing as a cognitive endeavor requiring ongoing adaptation and strategic decision-making. Additionally, the writer's subject-matter knowledge and experience, the rhetorical environment (such as audience and goal), and genre conventions all impact organizing in the Cognitive Process Theory of Writing.

Moreover, regardless of whether writing web pages or works of creative fiction, information arrangement is essential for writers because it is a critical step in the writing process that genuinely organizes ideas, identifies those that are desirable to make, and places the narrative in a logical or informative order (**Rupp, 2023**). According to the Cognitive Process Theory of Writing, organization is essential to how authors construct their writings, highlighting that writing is a cyclical cognitive activity involving universal stages, including pre-writing, writing, and revising. Additionally, **Harkoff (2021)** argues that the way a storyline is organized matters as much as its content because, without a clear structure, target readers may get disinterested and confused in the whole reading process. Accordingly, the story's structure will aid readers in making connections between the work's body and gist. Furthermore, **Sun (2017)** argues that the process theory of teaching composition focuses on how writers write and the practice of interventionist teaching, highlighting the importance of understanding writers' decisions and choices

during the composing process. Likewise, **Gregg & Steinberg (2016)** further claim that the organizing part gives a clear picture of what information had been discovered about the composition process, what individuals were attempting to learn at the time, and what needed to be done.

As for *Where the Gale Shall Weep*, the writers have organized the write-up through chapters. Now, chapters, three in total, were used to organize the novelette. The researchers came up with it because chapter-by-chapter reading of a novelette provides an in-depth analysis of its topics, structure, and character growth. Examining the relationship between structure and content in detail is made possible by the novelette's critical chapter format. Ultimately, chapters provide readers with discrete points of reflection and analysis while acting as organic units for topic investigation and plot advancement.

Duke & Cartwright (2021) argue that by dissecting a novelette in this manner, readers' cognitive responses to these elements evolve chapter by chapter, influenced by their cumulative experiences and interpretations of the unfolding story. Critics can also elucidate how narrative techniques such as foreshadowing, symbolism, and narrative perspective contribute to the overall thematic resonance and emotional impact. The chapters of the novelette also perfectly complement the Cognitive Process Theory of Writing by shedding light on the narrative's intricate structural complexity and all-encompassing creative process. Because a novel's chapters function as a primary unit of organization and narrative advancement, each chapter represents an independent stage of development when ideas, characters, and plotlines are carefully established and interconnected. **Saller (2022)** supports this idea, stating that a chapter or a page break adds a beat to the reading experience, thus becoming more rhythmic. Chapters additionally allow writers to use various narrative strategies to attract readers' interest and stimulate their cognitive abilities. These do not only improve the story's narration but also deepen the reader's immersion. Therefore, chapters in novels are indispensable components that contribute to the overall cohesion, depth, and impact of literary works, resonating profoundly with readers and leaving a lasting impression long after the final page is turned.

Goal-setting

Goal-setting falls under the planning phase in the cognitive process theory of writing. It involves determining the writing goals. It is about figuring out the purpose of the writing, the message the writer wants to convey, and what the writer wants the reader to take away from the work. Ultimately, goal-setting in the Cognitive Process Theory of Writing is about creating clear, challenging goals that improve motivation and performance during the writing process.

Gero et al. (2021) cited that goals drive writing. These goals, which traverse from intricacy and abstraction to 'call to a broader sense' and to 'do not employ that cliché, guide the writers to numerous and varying processes. Therefore, identifying and crafting the goal earlier is crucial, guiding where the writing will lead. In creative writing, the goal is to make the writing process more manageable. The following stages or steps in writing will have a smooth flow, considering the goal has been set. Goal-setting helps the creative writing process stay focused and directed. Writing efficiently helps to achieve desired outcomes when goals are clear.

Before translating *Where the Gale Shall Weep*, writers explored two significant methods in the goal-setting phase: procedural and substantive goals. **Banner (2013)** argues that these two goals are essential in determining an appropriate decision.

In this study, crafting the novelette involves carefully balancing procedural and substantive goals, guided by the Cognitive Process Theory of Writing. During the planning phase, the writer analyzes data on farmers' emotional and psychological states affected by Super Typhoon Rai, developing characters and settings that authentically reflect their experiences. The narrative structure is crafted to align with the thematic depth of grief, loss, and resilience, ensuring cultural and socioeconomic contexts are accurately portrayed. In the writing phase, the research findings are translated into vivid, emotionally resonant prose, maintaining psychological realism and adhering to mimesis to create believable characters. Throughout the revision process, the focus is on refining coherence, emotional impact, and literary quality, ensuring the final manuscript represents the farmers' struggles and resilience while exploring universal themes of identity, survival, and the human condition. Integrating cognitive processes ensures the narrative evolves organically, maintaining artistic integrity while remaining faithful to the data.

Translating of the Novelette

Writers adapt and change their concepts from hierarchical planning into sentences during translation. This process involves introducing concepts and putting them into words (text production) and then into written language (transcription) to create a coherent and well-organized text (Pulungan, 2016). In the Cognitive Process Theory of Writing, the complex interaction of cognitive processes in converting ideas and thoughts into written language is called translation.

Within the larger framework of cognitive writing processes, an understanding of translation in this context clarifies its definition and function, as Wang (2022) claims that abstract concepts are translated into concrete language forms through the process of translation. It is a crucial step in the writing process while creating the actual text. Furthermore, the translation process impacts the reading-to-write exercises. Thus, table 2 presents the translation process of the novelette.

Table 2:-Translating of *Where the Gale Shall Weep*.

Signifier	Passage of Translation
Tonio	“The instances in which NoyTonio woke up past four in the morning in his entire life could only be tallied on the fingers of a single hand. The first time was when he was thirteen, the night they celebrated the fiesta in reverence to their patron saint, Senior San Roque, and the very same night his father taught him how a real man should drink bahal, which his family intentionally fermented for the feast.”
Bahal (coconut wine)	“When you inhale it, the scent, like a thunderbolt, will trek rapidly through your nostrils, and as though intruding on the windows of your soul, the smell will barge in unannounced. When you drink it, the taste will seem like a sharp-clawed beast has fled from its confinement and, as vengeance, will slash the surface of your tongue.”
Joan	“But Joan has always believed that farming is inherently beautiful. To her, farming is not merely a poor man's job but a trance of life's wealthiest colors that paint existence with extraordinary depth and purpose.”
Pablo	“Pablo guides the goats to the meadows, ties their ropes to a mango tree meters away, and, when he returns, feeds the pigs with thinly diced banana stems.”
The squelching radio	“As Tonio and Pablo head home, the squelching radio suddenly bursts into life, startling them both.”
Salakot (a native hat)	“He takes off his salakot momentarily as a somber tribute to the harvest's governing powers, following a long-standing custom.”
Galab (a sickle)	“Pablo, who had been nearby, swiftly retrieved their trusty galab. He carefully sharpened the pencil's tip with practiced hands.”
Broken pencil	“Tonio nodded warmly, taking the pencil from Joan's outstretched hand. But unexpectedly, the charcoal inside had snapped.”
The rumbling	“Tonio, tending to his modest rice farm with the familiar squelch of his small radio intermittently losing signal, catches the seasonal rumble in the distance.”
Kamalig (nipa hut)	“As they paused for a minute, the family remembered their beloved kamalig, a few miles away from their humble abode. This served as their sanctuary, a place to rest their tired bodies after a long day on the farm. For Joan and Pablo, the kamalig is a treasure of their childhood, a nostalgic reminder of their carefree days and innocent joys. It's a simple place where memories are engraved in their hearts.”
Thunder	“Thunder's growl bangs outside seconds after every continuous lightning, this time nearer than they can imagine.”
Flood	“After Joan cups Pablo's cold face, Pablo aggressively opposes the flood's current and makes it to their house.”
Lighter	“The slightest flicker of light from the tightly gripped lighter shows such great tragedy—pigs and hens slowly floating inside their fences.”
Anya	“Thunder's growl bangs outside seconds after every continuous lightning, this time nearer than they can imagine. When this happens three times in a row, the electricity goes out, making Anya, the family's pig, endlessly shriek.”
Sun	“As the sun takes a slow, timid peek from behind the cotton-like figures clouding

	the horizon, it gradually radiates a warm hue that caresses the earth once whipped by the vigorous wind.”
The smell of mud	“Their once verdant field, filled with vibrant green crops, is now covered in gray, full of debris. As the wind sweeps away their bread and butter, Tonio sees the relentless drought of his farm where withered plants and scattered seedlings are all over the area. Fear, worry, and despair are etched on his face as he sniffs the smell of the mud swaying in the breeze.”
The fallen banana tree	“In his sight, the sole banana tree standing in the bend slowly fell onto the mud where Joan had planted the tomatoes.”
Rosary	“Amid mounting doubts and unanswered questions that Tonio tries to grasp, he unconsciously situates his hand inside his pocket and discovers the comforting presence of a rosary.”
Dry soil	“As she walks, Joan takes a moment to observe the barren, lifeless landscape surrounding her. The soil is hardened and dry, devoid of any signs of life. A deep sadness envelops Joan at the sight.”
Flower	“As she continues walking, a flower sprouts in the middle of the barren, lifeless field, capturing her attention. She leans closer and notices it keenly, from its pink-hued petals to the thin yet sturdy single stem that supports the flower in standing firmly.”

The planning procedure, which includes the comprehensive construction of the signifiers and their corresponding signifieds, paved the way for translating the entire novelette. To add artistic details, the researchers have used various literary devices to make the writing even more compelling to the reader's emotions. These literary devices include but are not limited to metaphors, symbolism, simile, hyperbole, and foreshadowing.

Here, translating connects the conceptualization of ideas during planning and the evaluation and refinement of the written work during reviewing, forming a link that unifies these two writing processes. **Sun (2022)** claims that from a communicative perspective, translation aims to develop sophisticated forms of expression to convey multifaceted ideas and feelings effectively. The purpose of translation is not merely a matter of literal or word-for-word translation from one source language to the target language; instead, it delves beneath the linguistic surface. Translation captures the in-depth understanding of the underlying messages and themes of the original text. They are bridging cultural context and giving the readers a more comprehensive view and perspective of the text. Overall, translating in the Cognitive Process Theory of Writing aims to transform cognitive ideas into linguistic form, facilitating effective communication and allowing writers to transmit their intended message to their audience clearly and persuasively.

Reviewing the Novelette

In this study, reviewing is proofreading and revising the novelette. Writers need to consider the reviewing phase because it is where they can enhance the overall structure of the write-up. **Lu et al. (2024)** argues that for assessment and review, student writers may have to seek help from a professional to provide necessary corrections and comments to enhance the output. In the reviewing process of the novelette, it is essential to note that it does not merely focus on adequately using grammar and syntax. However, the essence, argument, and overall content using literary devices must be reviewed and refined, too. To ensure and maintain ethics and rigor in crafting the novelette, the researchers presented the manuscripts to the experts for enhancement and revisions.

Conclusion:-

The novelette *Where the Gale Shall Weep* thus serves as a mimesis, or imitation, of the harsh realities Filipino farming communities face after the catastrophic super typhoon. It presents a reflective and creative representation of farmers' resilient, hopeful, and spiritual dispositions as they confront the human struggles brought by the tragic event. Through the portrayal of their personal and collective strategies in enduring the devastating impact of the calamity, such as the complete topographical destruction of their farms and the socio-cultural and socioeconomic repercussions that continue to affect them, *Where the Gale Shall Weep* depicts how these communities navigate and survive extreme adversities. Through emulating their struggles as a literary piece, humanity will be educated about the significance of farming as a livelihood and a rich cultural heritage passed down from generation to generation. *Where the Gale Shall Weep*, a product of mimesis, which thoroughly traces a cognitive, structural, and hierarchal

writing model, calls for exploring more studies and literary pieces, primarily focusing on the themes of uplifting marginalized communities of farmers and conserving their vanishing cultures amid a globalized world. Ultimately, writers are encouraged to utilize the Cognitive Process Theory of Writing to ensure seamless and successful creative writing processes.

Acknowledgement:-

The researchers would like to acknowledge Argaoanon farmers, our selected participants, and their potent and incalculable support of this study, as well as the research professor and adviser, the Bachelor of Arts in Literature Program, and the College of Arts and Sciences.

References:-

1. Alibudbud, R. C. (2023). Climate change and mental health in the Philippines. *BJPsych International*, 20(2), 44-46. <http://dx.doi.org/10.1192/bji.2022.31>
2. Al-lawama, W. M. (2024). The Evolution of Modern Literary Criticism From Structuralism to Postmodernism: A Case Study of Edward Said and His Critique of Orientalism in Literature. *Theory and Practice in Language Studies*, 14(10), 3268-3276. <https://doi.org/10.17507/tpls.1410.30>
3. AMPO, W. M. (2022). Mimesis in Emily Dickinson's Select Poems: A Mirror Through Realities. *International Journal of Language and Literary Studies*, 4(2), 242-253. <http://doi.org/10.36892/ijlls.v4i2.877>
4. Aquino, E. C., Inaizumi, H., Shimoguchi, N. N., & Suzuki, S. (2022). Effect of farmers' attitude and behavior on farm succession in the Philippines. https://doi.org/10.32115/ijerd.12.2_83
5. Aripin, N., & Rahmat, N. H. (2021). Metacognitive writing strategies model used by ESL writers in the writing process: A study across gender. *International Journal of Asian Social Science*, 11(1), 1-9. <https://doi.org/10.18488/journal.1.2021.11.1.9>
6. Asmawati, A., Ulya, R. H., & Jasril, J. (2023). A Sociological and Mimesis Studies on the Forms of Social Issues and Critique in Indonesian Novels. *AL-ISHLAH: Jurnal Pendidikan*, 15(3), 2674-2689. <https://doi.org/10.35445/alishlah.v15i3.3159>
7. Bahram, M., & Dekhnich, O. V. (2015). The philosophy of structuralism in language and linguistics. *Научный результат. Вопросы теоретической и прикладной лингвистики*, (4), 24-29. <https://doi.org/10.18413/2313-8971-2015-1-4-24-29>
8. Banner, N. F. (2013). Can procedural and substantive elements of decision-making be reconciled in assessments of mental capacity?. *International Journal of Law in Context*, 9(1), 71-86. <https://doi.org/10.1017/S1744552312000493>
9. Connelly, F. M., & Clandinin, D. J. (2012). Narrative inquiry. In *Handbook of complementary methods in education research* (pp. 477-487). Routledge.
10. De Saussure, F. (2004). *Course in general linguistics*. Literary theory: An anthology, 2, 59-71.
11. DEWITRI, N. K. (2023). A SEMIOTIC ANALYSIS OF VERBAL AND VISUAL SIGNS IN "THE CONJURING UNIVERSE" MOVIE POSTERS (Doctoral dissertation, Universitas Mahasaraswati Denpasar). <https://doi.org/10.56326/jlle.v3i2.3392>
12. Duke, N. K., & Cartwright, K. B. (2021). The science of reading progresses: Communicating advances beyond the simple view of reading. *Reading Research Quarterly*, 56, S25-S44. <https://doi.org/10.1002/rq.411>
13. Flower, L. (1981). *A cognitive process theory of writing*. *Composition and communication*. <https://doi.org/10.2307/356600>
14. Gero, K., Calderwood, A., Li, C., & Chilton, L. (2022, May). A design space for writing support tools using a cognitive process model of writing. In *Proceedings of the first workshop on intelligent and interactive writing assistants (In2Writing 2022)* (pp. 11-24). <https://doi.org/10.18653/v1/2022.in2writing-1.2>
15. Gregg, L. W., & Steinberg, E. R. (2016). *Cognitive processes in writing*. Routledge. <https://doi.org/10.4324/9781315630274>
16. Harwood, N. (2022). 'Teaching the writer to fish so they can fish for the rest of their lives': Lecturer, English language tutor, and student views on the educative role of proofreading. *English for Specific Purposes*, 68, 116-130. <https://doi.org/10.1016/j.esp.2022.07.002>
17. Holden, W. N., & Marshall, S. J. (2018). Climate change and typhoons in the Philippines: Extreme weather events in the anthropocene. In *Integrating disaster science and management* (pp. 407-421). Elsevier. <https://doi.org/10.1016/B978-0-12-812056-9.00024-5>
18. Horkoff, T. (2021). 3.4 Effective Means for Writing a Paragraph. *Writing for Success-1st Canadian H5P Edition*. <https://opentextbc.ca/writingforsuccessh5p/chapter/effective-means-for-writing-a-paragraph/>

19. Israel, D. C., & Briones, R. M. (2012). Impacts of natural disasters on agriculture, food security, and natural resources and environment in the Philippines (No. 2012-36). PIDS discussion paper series. <https://pidswebs.pids.gov.ph/CDN/PUBLICATIONS/pidsdps1236.pdf>
20. Jha, S. (2020). Aristotle's Mimesis or Creative Imitation. *The Creative Launcher*, 5(1), 32-36. <http://dx.doi.org/10.53032/tcl.2020.5.1.05>
21. Lu, Q., Yao, Y., & Zhu, X. (2024). The effects of writing revisions on writing improvement among undergraduate students: The moderating role of self-rating accuracy. *The Asia-Pacific Education Researcher*, 33(3), 535-544.
22. Novitaningrum, A. (2023). COGNITIVE STRATEGIES USED BY EFL STUDENTS IN THEIR PROCESS-BASED WRITING. *Mastery: Master of English Language Journal*, 1(2), 77-83. Retrieved from <https://ejournal.stitimiftahulmidad.ac.id/index.php/mastery/article/view/61>
23. Ogundokun, S. A. (2014). Literature as a reflection on socio-political realities: an examination of three Nigerian writers. *Journal of Arts and Humanities*, 3(1), 167-172. <https://doi.org/10.18533/journal.v3i1.300>
24. Palis, F. G. (2020). Aging Filipino Rice Farmers and Their Aspirations for Their Children. *Philippine Journal of Science*, 149(2). <https://doi.org/0.56899/149.02.10>
25. Pethe, C., Kim, A., & Skiena, S. (2020). Chapter captor: Text segmentation in novels. arXiv preprint arXiv:2011.04163. <https://doi.org/10.48550/arXiv.2011.04163>
26. Pulungan, A. H. (2016). The cognitive process of writing in English: Developing the cognitive based learning model. *Proceedings of EEIC*, 1(2), 187-190. <https://jurnal.usk.ac.id/EEIC/article/view/15890/11881>
27. Rasulova, U. (2024). Poetic Research in Modern Story-Writing. *SPAST Reports*, 1(1). <https://www.scitepress.org/Papers/2023/124899/124899.pdf>
28. Rupp, E. E. (2022). Organizing Information for Writing: 7 Helpful Methods to Try. *ABLE Blog: Thoughts, Learnings and Experiences*. <https://able.ac/blog/organizing-information/>.
29. Salimovskiy, V. A., Osipov, G. S., Kuznetsova, Y. M., Suvorova, M. I., & Chudova, N. V. (2020). The linguistic aspects of goal setting in cognitive modeling. *Scientific and Technical Information Processing*, 47, 331-339. <http://dx.doi.org/10.3103/S0147688220060064>
30. Saller, C. (2022). What Makes a Chapter of a Novel?' CMOS Shop Talk, CMOS Shop Talk from The Chicago Manual of Style. <https://cmosshoptalk.com/2022/06/14/what-makes-a-chapter-of-a-novel/>.
31. Shah, Vaishnavi. (2023). LITERATURE: A CATALYST OF SOCIAL CHANGE. 72. 39-44. https://www.researchgate.net/publication/376307811_LITERATURE_A_CATALYST_OF_SOCIAL_CHANGE
32. Shalini, S., & Samundeswari, A. (2017). Literature As A Reflection Of The Society-A study. In 1St National Conference on Teaching Innovations and Enhancing Learning (Arts, Science And Technology) (pp. 170-173). <https://www.shanlaxjournals.in/pdf/arts-science-and-humanities/2017/9/volume5special-issue1-170-172.pdf>
33. Sun, C., & Feng, G. (2009). Process Approach to Teaching Writing Applied in Different Teaching Models. *English Language Teaching*, 2(1), 150-155. <http://dx.doi.org/10.5539/elt.v2n1p150>
34. Sun, T. (2017, September). Collaborative English Writing Based on the Cognitive Process Theory. In 2nd International Conference on Judicial, Administrative and Humanitarian Problems of State Structures and Economic Subjects (JAHP 2017) (pp. 526-529). Atlantis Press. <https://www.semanticscholar.org/paper/Collaborative-English-Writing-Based-on-the-Process-Sun/a55d61a5f8865e1d013f5bb10fceb28025b5053>
35. Sun, Y. (2022). Literary translation and communication. *Frontiers in Communication*, 7, 1073773. <https://doi.org/10.3389/fcomm.2022.1073773>
36. Wang, P. (2022). Investigating the Planning and Translating Processes in Foreign Language Reading-to-Write. *Advances in Literary Study*, 10(2), 141-149. <http://dx.doi.org/10.4236/als.2022.102011>
37. Zhang, J. (2020). An analysis of pride and prejudice from structuralist perspective. *English Language and Literature Studies*, 10(1). <https://doi.org/10.5539/ells.v10n1p86>.