



Analyzing the Depictions of Queer Struggles in Selected Asian BL Series

Chandrea Elise C. Uy
Philippine Cultural College, Manila

Abstract: Media texts depicting same-sex relationships among men long existed in ancient China in 206 BCE-220 BCE. The term BL or Boys Love was first coined in the 90s in Japan through mangas or Japanese comics and movies; it has since been steadily gaining fans from across the globe. During the 2020 COVID-19 pandemic, which forced people around the globe to stay at home, the BL genre saw increased viewership from 5% to 34% on various streaming platforms. Most of these shows depict various struggles experienced by queer characters. SOTUS (2016), Gameboys (2020), and Dark Blue and Moonlight (2017) are three well-known BL series from Thailand, the Philippines, and Taiwan. This study aims to identify the struggles depicted in these series, compare and contrast the struggles, and characterize the queer characters struggling. The television programs were analyzed using the queer theory, coding framework, and textual analysis. The findings show that most of the struggles depicted centered around acceptance of the self, acceptance by others, and managing one's feelings. The characters from these BL series also share the same characteristics, such as how they respond to problems and their struggles.

Key Words: Boys love, queer struggles, media portrayal, Filipino BLs, Taiwanese BLs, Thai BLs

1. INTRODUCTION

Background of the Study

As the years pass by, the idea of being queer is slowly being accepted. Thus, shows and films that depict relationships between queer people emerged as a genre in contemporary media. Most of these shows are produced in Thailand and star cisgender male actors. Early depictions of queer people can be found in ancient China where it is generally accepted. Being queer started to be viewed negatively because of Western influences during the Qing dynasty (Kang, 2009). The term "BL" or Boy's love was first introduced in Japan during the 90s through mangas and novels (Olsen, 2020). The BL genre gained a following in Taiwan, Thailand, and China. It first came to Thailand in the form of novels. Due to the constant demand for BL content, Love Sick: The Series was one of the first few Thai BL shows produced in 2014. The BL genre started gaining popularity in 2014-2015 (Boonorana, 2020, as cited in Koaysomboom, 2020).

2020 marked the highest increase in viewership of BL series across different streaming platforms, with viewership increasing from 5% to 34% during the pandemic. The vice president of LINETV, one of the leading streaming platforms for BL series states that BL during this time may not be a sub-genre anymore; it is gradually going mainstream (Koaysomboom, 2020).

This study aims to identify and analyze the queer struggles present in the selected Asian BL series.

1.2. Theoretical Framework: Queer Theory

The 1990 theory developed by Butler states that human relationships are not derived from the body's biological separation (sex) but are derived from a person's portrayal of gender (sexuality). One of the ideas which queer theory rejects is heteronormativity, or the assertion that heterosexuality is the default sexuality in society. Most of the struggles depicted in the selected series are founded on Asian society's heteronormative standards. Asian societies generally emphasize producing a biological heir or family lineage (Raymo, et.al, 2015). This theory is applicable due to its relevance in the major themes depicted in the selected BL series.

1.3. Statement of the Research Problem

This research aims to compare the depiction of struggles experienced by the queer community in three BL series from Thailand, the Philippines, and Taiwan, namely SOTUS: The Series (2016), Gameboys (2020), and Dark Blue & Moonlight (2017). It seeks to answer the following questions:

1. What are the struggles experienced by the main characters portrayed in the selected BL



- series?
- 2. How are the struggles depicted in the selected BL series from different Asian countries similar and different from each other?
- 3. How are queer men depicted dealing with these struggles in the selected BL series?

2. METHODOLOGY

2.1. Research Design

The study utilized a qualitative approach and incorporated the use of a memoing sheet and textual analysis. It is a descriptive research whose goal is to provide an accurate account of an individual's characteristics, situation, or group. Descriptive research can offer a deeper understanding of a situation as it naturally occurs (Dullock, 1993). This study aims to identify and analyze the struggles experienced by the queer characters; hence the chosen approach is the most appropriate.

2.2. Data Gathering Procedures

This study's data was gathered from the three selected BL series to be analyzed, namely SOTUS: The Series, Gameboys, and Dark Blue & Moonlight. The series were chosen according to their popularity and explicit depictions of struggling as queer men. These were also chosen because of the similar nature of the issues present in the series.



Textual analysis was utilized to compare the depictions of struggles in the selected series. The researcher conducted three viewings to analyze scenes wherein there is a significant and explicit depiction of queer struggles.

The first viewing consisted of the researcher getting the gist or summary of the selected dramas. In the second viewing, the memoing sheet was used to note the important details, such as how the struggles were depicted and how the characters dealt with the struggles. The third and final viewing was a review in case some details were missed.

3. RESULTS AND DISCUSSION

3.1. Comparing the Struggles

The most similar characters with almost identical issues are Arthit from SOTUS and Cai from Gameboys. Both are depicted as full of doubts about themselves and fear of what others may think about them. They both hid their feelings at first because they did not want to let others see their vulnerability. Cai and Arthit were aggressive or unfriendly towards Gav and Kongpob, respectively. Nevertheless, towards the end, both warmed up to their respective significant others and started to show warmer and friendlier emotions. In terms of personal struggles, both Cai and Arthit mentioned that they had been confused about their sexuality. Cai mentioned this in a scene where he recalled that moment when Riza had publicly outed him as gay. Arthit, on the other hand, was not that verbal about his state of confusion and instead conveyed it through his actions. He avoided Kongpob whenever his feelings of confusion intensified, specifically concerning whether he was queer and had feelings for Kongpob. The only time Arthit had opened up about his inner battle between his feelings for Kongpob and thoughts of rejection from others was when he talked to his friend.



The three selected shows depict all three categories of struggles: personal, emotional, and social. However, some categories of struggles are not emphasized. The struggles depicted in SOTUS were primarily personal ones as they dealt with Arthit's confusion with his sexuality. The struggles shown in Gameboys are primarily emotional as Cai was dealing with his father's condition and the COVID-19 pandemic. Dark Blue and Moonlight's main struggles can be categorized into social struggles since Yanfei and Jimmy had to hide their relationship from Yanfei's mother.

One common struggle among the three series is the idea of coming out as queer and being accepted by society. Arthit in SOTUS was worried about how people would think of him when he came out as queer. Cai had trouble coming out to his family and was even outed by his friend, causing him to leave home due to the fear of getting rejected. In Yanfei's case in Dark Blue and Moonlight, he feared coming out and being rejected by his mother.

3.2. Protagonists' Responses



Arthit's typical responses to his struggles were aggression, hostility, or avoidance. As shown in certain scenes, when Kongpob confessed to Arthit about his feelings, he avoided Kongpob. In a scene where Arthit was jealous of a close friend with Kongpob, he acted aggressively towards Kongpob. Arthit talked to his friend with the hopes of getting advice on what he should do. Cai from *Gameboys*' responses to his problems were quite similar with Arthit's responses. When being teased by Gav, Cai usually responded with an irritated tone, like how Arthit does. Both characters also show significant developments throughout their whole series. When faced with a problem involving Gav, Cai always listened to others before Gav, causing him to jump to his own conclusions along with his insecurities. Like Arthit, Cai also opened up to someone about his struggles as being out as queer.



Image 9. Yanfei attacking the coach

Physical violence is not emphasized in *Gameboys* and *SOTUS*. However, when Yanfei witnesses someone using a derogatory word for queer people, he resorted to violence, physically attacking that person. In Episode 5, when Jimmy outed Yanfei to his mother, their immediate response was to be physical against one another. Arthit, Yanfei, and Jimmy all shared the same response when encountering problems with their significant others. They tended to be passive and hide their genuine opinions and feelings. In a scene from Episode 5, Yanfei pretended not to care about Jimmy being distant. However, when alone, he was visibly affected by it. Jimmy also had a similar response in Episode 9 when he and Yanfei met again but as ex-lovers. He pretended that he had moved on from Yanfei but suddenly cries when alone.

3.3. Media vs. Real Life

The most emphasized theme which was common among the three selected series is the idea of coming out. Coming out was seen in *Gameboys* when Cai was outed to his family. Similarly, in *SOTUS*, Arthit was having doubts about whether the people around him could accept his sexuality before coming out to his friends. In *Dark Blue and Moonlight*, Yanfei wouldn't come out to his mother because he knew that he would not be accepted. The protagonists' struggles related to coming out are consistent with the findings of Wei and Liu (2018) when they suggest that majority of the LGBT students in China were not comfortable coming out as queer.



Cai's mother in *Gameboys* was supportive of her son's sexuality as opposed to Yanfei's mother in *Dark Blue and Moonlight*. Both women's ages are not explicitly stated in their respective series. Cai's mother can be assumed to be in her 40s-50s, while Yanfei's mother could possibly be in her senior years, around 60s-70s. Pew Research Center's 2007-2019 study findings support these depictions as their findings assert that acceptance of the LGBT community varies from generation to generation, with the older generation being less supportive and the younger generation being more accepting. The portrayal of Cai's mother being accepting of her son's sexuality is also supported by Pew Research Center's data, in which they find out that the Philippines had the highest acceptance rate of the LGBT community in Asia.



The deviation from different masculine standards can be seen across the three selected series. Each of them has points which they emphasize based on the societies of their country of origin. Students from Thai universities put importance on the concept of authority and seniority through initiation rites or hazing sessions. Seniors who do the hazing, mostly male students, are expected to be masculine, aggressive, and cruel towards the juniors. Arthit from *SOTUS*, in some scenes, was depicted to be aggressive towards his juniors; however, he was also depicted as



someone who deviates from the aggressive and masculine image of senior hazers. Arthit was shown as someone who likes pink milk, a drink considered to be feminine in Thailand; hence when Kongpob pointed this out, he was embarrassed. In the latter part of the series, Arthit's soft side was more prominent. He became gentler and showed vulnerability in terms of expressing his true feelings.



Image 14. Cai being outed on social media by his friend



Image 15. Cai's brother (L) and Cai (R) talking about their father's situation

In Philippine society, a man is expected to be the breadwinner and provider of the needs of his own family. The ability of a man to provide for his family serves as the basis of how masculine he is seen in society. In terms of religion, the majority of the Philippines is Catholic. One of the core beliefs in Catholicism is that being queer is a sin. Because of this belief, queer people are often discriminated against; being straight became the usual and default sexuality. When Cai was outed to his family as gay, he was ashamed and left his home. Cairo, as a man, felt like he could not deliver to his parents' standards of him; hence he apologized to his mother for being gay.



Image 16. Yanfei and Jimmy talking about work



Image 17. Jimmy (L) and Yanfei (R) talking about their breakup

In the present times, Confucian ideas are still seen in modern Taiwan. Confucianism has always been patriarchal; in an ideal Confucian household, there is a husband, wife, and their children. The man or father is expected to lead the household while the wife and children obey him. Yanfei's mother in Dark Blue and Moonlight upholds this belief when she tells Jimmy and Yanfei to find wives. Jimmy from Dark Blue and Moonlight deviates from this Confucian thinking as the family Jimmy visualizes consists of two men and their adopted children when the subject of having children is brought up.

4. CONCLUSIONS

BLs, regardless of country of origin, in a broader sense, share almost the same struggles and characterization. Arthit from SOTUS and Cai from Gameboys share the most similarities with the way they act and respond to certain situations. Additionally, it was found that the major themes and

struggles depicted in the selected BL series are reflective of the current status quo of the LGBT community in Asia. Based on the findings and previous studies, most of them support each other's ideas, such as generational differences in views and heteronormativity in Asian society.

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Edutainment: Pagsusuri sa mga Gampanin, Katangian, Arketipo, at Simbolismong Nakikita sa Pagganap ng mga Piling Karakter na Selyula sa Japanese Anime Na “Cells at Work!”

Hinano T. Miyao, Abbygale C. Pinca, at Anna Patricia V. Gerong
Assumption College San Lorenzo, Makati City

Abstrak: Ang “Cells at Work!” ay isang Japanese edutainment na ipinalabas noong 2018. Binigyang-diin sa seryeng ito ang mga pangyayari sa loob ng katawan ng tao na may 32.7 trilyon na selyula. Kaugnay nito, nilayon ng pag-aaral na masuri ang gampanin at katangian ng mga selyulang ipinakita sa palabas at maunawaan ang papel ng arketipo at simbolismo sa paglalahad ng impormasyon hinggil dito. Sa isinagawang pag-aaral, pinili ang mga karakter na selyula na neutrophils, red blood cells, platelets, helper t cells, at macrophages. Bumuo ng coding sheet na kinapapalooban ng mga kaalaman hinggil sa selyula, enneagram, at ginamit ang semiyotika ni Barthes sa pagsusuri sa mga simbolismo. Batay sa pagsusuri, natuklasan ng mga mananaliksik ang mga sumusunod: ang nangibabaw na gampanin ng mga piling karakter ay ang pagdependa sa katawan ng mga neutrophils, pagiging circulating cells ng RBCs, pagiging maikli ng haba ng buhay ng platelets, pagbuo ng istrategiya laban sa sakit ng helper t cells, at ang pagiging bahagi ng macrophages sa lahat ng connective tissues at organs ng katawan. Samantala, ang nangibabaw na arketipo ay ang “the Eight”, “the Six”, at “the One”. Ang nangibabaw naman na simbolo ay ang karakter na selyula. Naipakita rito ang pagiging tagapagtanggol, “first-responders”, tagasuporta sa iba’t ibang gampanin ng katawan, tagapag-ayos sa katawan, pamumuno, paggabay, at proteksyon sa ibang selyula. Sa kabuoan, makikita na nagkaroon ng malaking papel ang representasyon sa mga piling selyula upang mas maunawaan ang gampanin nito sa ating katawan.

Susing salita: Cells At Work!; selyula; gampanin; enneagram; semiyolohiya

1. INTRODUKSIYON

1. 1. Rasyonale

Ayon kay Peters (2013), may malaking puwang sa pagitan ng siyensya at midya. Kabilang dito ang hindi maayos na komunikasyon at ang kakulangan sa pag-unawa ng mga siyentista at midya sa paraan ng paglalahad nito. Upang mapunan ang puwang sa suliranin, nagkaroon ng *edutainment media*. Ang *edutainment* ay isang *jargon* sa *audiovisual arts* kung saan pinagsasama ang mga salitang “*education*” at “*entertainment*” (Brodesco, 2011; Merriam-Webster, w.p.). Ginagamit ito sa anumang midyum ng *entertainment* na idinisenyo upang maging *educational* sa mga manonood. Sa ganitong pamamaraan, ang mga *scientific communicators* ay nakapagbabahagi ng mga impormasyon sa mas malawak na madla sa isang katanggap-tanggap na paraan (Martinez-Conde & Macknick, 2017). Kaugnay nito, ang paggamit at paglaganap ng mga *edutainment* ay nagbibigay ng oportunidad upang mas maintindihan ang mga dating kumplikadong konsepto sa isang simpleng paraan (Li & Orthia, 2015; Palmer, Dixon, & Archer, 2016).

1. 2. Kaugnay na Literatura at Pag-aaral

Isang halimbawa ng *edutainment media* ay ang *anime* na “Cells at Work!”. It’y nagbigay-daan sa mga manonood upang maobserbahan ang mga pangyayari sa selyula sa loob ng katawan ng tao. Bagama’t may ibang *edutainment media* na nagtatalakay sa pagganap ng mga selyula, katulad ng “Ozzy & Drix” na kilala rin bilang “Osmosis Jones”, mayroong mga natatanging pagkakaiba sa mga tuntunin ng (a) bilang ng mga selyulang binibigyang-pokus, (b) ang paraan ng paggamit ng mga *audio-visual* istrategiya, at, ang pinakamahalaga, (c) ang antas ng kaalamang inilalahad tungkol sa mga selyula (Airey, 2020; Dr. Hope’s Sick Notes, 2018, 00:00:44 – 00:08:42; IMDb, 2001; IMDb, 2002, Matt Doyle Media, 2020; Ozzy & Drix, 2012; Valdez, 2018).

Iपालिलiwanag lamang ng naunang inilalahad na ang *cell biology* ay isang larangan ng biyolohiya kung saan pinag-aaralan ang istruktura, pagganap, ugali, at gampanin ng mga selyula sa katawan ng tao at iba pang organismo sa mga prosesong nakapagpapatili ng buhay (Alberts atbp., 2013; Tortora, Funke, & Case, 2018). Dahil ang disiplinang ito ay nakatuon sa pag-unawa ng mga munting proseso sa katawan, nakatutulong ang pagsusuri nito



upang matukoy ang iba't ibang gampanin ng katawan (Bouton, 2018; McDermott & Roediger, 2018).

1. 3. Mga Layunin ng Pag-aaral

Nakatuon ang pananaliksik na ito sa pagsusuri sa pagganap ng mga piling karakter sa *anime* na "Cells at Work!".

Nais ng mga mananaliksik na masagot ang mga sumusunod na katanungan:

1. Paano ipinakita ang mga gampanin at katangian ng mga piling karakter na selyula sa *anime*?
2. Ano ang mga nangingibabaw na arketipo na itinampok sa mga piling karakter?
3. Ano ang mga simbolismong nangingibabaw sa mga piling karakter?

2. METODOLOHIYA

2. 1. Disenyo ng Pag-aaral

Ang pananaliksik na ito ay gumamit ng kwalitatibong metodo at isinaalang-alang sa pagsusuri ang *descriptive case content analysis*. Ito'y sapagkat nakatuon ang pag-aaral sa pagsusuri at paglalarawan sa mga selyulang itinampok sa *anime*. Tinangka nitong maunawaan ang pagganap ng mga selyula batay sa mga gampanin, arketipo, at simbolismong ipinakita sa Japanese *anime* na "Cells at Work!"

2. 2. Yunit ng Analisis ng mga Datos

Ang palabas na ito ay may labintatlong (13) *episode*, at isang (1) *season* na ipinalabas noong 2018 (Airey, 2020). Ang pag-aaral ay nakatuon sa pagsusuri sa gampanin, katangian arketipo at simbolismong makikita sa pagganap ng mga selyula mula sa mga *episode* sa unang season ng "Cells at Work!" Bukod dito, pinili ng mga mananaliksik ang mga *episode* at eksenang nagpapakita ng mga gampanin o katangian ng limang (5) uri ng selyula sa *anime*. Sa kabuoan, mayroong 13 na *episode* at 132 na eksenang sinuri sa pananaliksik.

2. 3. Instrumento ng Pag-aaral

Gumamit ng instrumentong *coding sheet* sa isinagawang pag-aaral. Sa paggawa nito, ginamit ng mga mananaliksik ang iba't ibang batayan. Sa gampanin at katangian ng mga piling selyula, ang mga naging batayan ay ang mga sumusunod: "Basic immunology: functions and disorders of the immune system" (Abbas, Lichtman, & Pillai, 2016), "Cytotoxic t lymphocytes" (Bakshi, Cox, & Zajac, 2014), "Karp's cell and molecular biology: concepts and experiments (Eighth edition)" (Karp, Iwasa, & Marshall, 2016), "Becker's world of the cell (Eighth edition)" (Hardin,

Bertoni, Kleinsmith, & Becker, 2012), "Blood groups and red cell antigens" (Dean, 2005), "Medical Cell Biology (Third Edition)" (Goodman, 2008), at "Harrison's principles to internal medicine" (Jameson atbp., 2018).

Para sa arketipo, ang ginamit na batayan ay ang *enneagram* nina Riso at Hudson mula sa librong "Personality Types: Using the Enneagram for Self-Discovery" (1996). Sa kabilang dako, ang mga ginamit bilang batayan sa pagbuo ng simbolismo ay ang "Semiotics: the basics" ni Chandler (2017), "Elements of semiology" ni Barthes (1968), at "isang semyolohikal na pagsusuri... sa... Gloc-9" ni Demeterio (2013).

3. RESULTA

3. 1. Ang mga Gampanin at Katangian ng mga Selyula na Nakita sa Palabas

Batay sa isinagawang pagsusuri, ang nangingibabaw na gampanin sa mga karakter na neutrophil ay ang pagdidipensa nito sa katawan mula sa impeksyon at sakit (Alberts atbp., 2013, p. 1300; Jameson atbp., 2018, pp. 991-992). Ito ay ipinakita ng 28 beses sa kabuoang eksena. Ang katangiang nangingibabaw naman ay ang pagiging *white blood cells* nito na makikita sa 27 eksena (Goodman, 2008, p. 96).

Sa mga karakter na RBCs, ang nangingibabaw na katangian ay ang pagkakaroon nito ng *hemoglobin* (Alberts atbp., 2013, p. 1274; Jameson atbp., 2018, p. 1831). Ito ay ipinakita ng 59 na beses. Ipinakita naman ang gampanin nito bilang *circulating cells* ng 54 na beses at tagapagdala ng pagkain at nutrisyon sa katawan ng 48 na beses (Hardin atbp., 2012, p. 227; Karp atbp., 2016, p. 167).

Sa mga platelets naman, ang nangingibabaw na katangian ay ang maikling haba ng buhay ng mga selyulang ito (Dean, 2005, p. 10; LeBrasseur, 2007, p. 1; LeBois & Josefsson, 2016, p. 2). Ito ay makikita ng 18 beses mula sa kabuoang 36 na eksena. Ang gampanin naman na ipinakita ay ang pagiging responsable nito sa pagpapatigil ng pagdurugo na makikita ng 16 na beses (Dean, 2005, p. 10; Karp, atbp., 2016, p. 263).

Sa helper t cell, ang nangingibabaw na gampanin ay ang kakayahan nitong bumuo ng mga istrategiya laban sa mga *pathogens* na makikita ng 9 na beses (Karp atbp., 2016, p. 707). Isa rin sa mga nangingibabaw nitong katangian ay ang kakayahang mag-*recruit* sa ibang *immune cells* patungo sa lugar ng impeksyon na makikita ng 5 beses sa palabas (Abbas atbp., 2016, p. 16; Karp atbp., 2016, p. 707).

Sa mga macrophages, ang nangingibabaw na katangian ay ang pagiging bahagi nito sa lahat ng



connective tissues at organs ng katawan (Abbas atbp., 2016, p. 23) na makikita ng 12 beses.

3. 2. Mga Arketipong Nakikita batay sa Enneagram nina Riso at Hudson

Samantala, sinuri din ang mga nangingibabaw na arketipo batay sa enneagram nina Riso at Hudson (1988). Ito’y nahahati sa tatlong triad: (a.) Feeling Triad: “*the Helper*”, “*the Motivator*”, at “*the Individualist*”, (b.) Thinking Triad: “*the Investigator*”, “*the Loyalist*”, at “*the Enthusiast*”; (c.) Instinctive Triad: “*the Leader*”, “*the Peacemaker*”, at “*the Reformer*”. Ginamit ang arketipo sapagkat ang mga karakter na selyula, sa pabalas, ay itinuturing na tao na gumaganap sa kanilang tungkulin sa loob ng katawan.

Ang nangingibabaw na arketipo sa neutrophil ay *the Leader* (“*the Eight*”). Ito ay nauuri sa *instinctive triad* sa *enneagram*.

Ang nangingibabaw naman na arketipo sa mga RBCs ay *the Loyalist* (“*the Six*”) na nauuri sa *thinking triad* (Riso & Hudson, 1996).

Mula naman sa 18 na eksenang sinuri sa mga karakter na platelets, ang pinakanangibabaw na arketipo ay *the Loyalist* (“*the Six*”), at ito ay nauuri sa *thinking triad*. Bukod dito, *the Leader* (“*the Eight*”) at *the Peacemaker* (“*the Nine*”) ay ang mga arketipo na pangalawang nangingibabaw sa karakter na ito.

Ang arketipo na ipinakita naman sa mga karakter na helper t cells ay ang *the Reformer* (“*the One*”) mula sa *instinctive triad*.

Panghuli ang nangingibabaw na arketipo sa mga karakter na macrophages ay ang *the Loyalist* (“*the Six*”). Ito ay nauuri sa *thinking triad*, at ang ugali ng mga taong naririto ay ang pagbibigay-diin sa lohika at pag-iisip.

3. 3. Pagsusuri sa mga Simbolismo sa Palabas gamit ang Semyotika ni Barthes

Matapos masuri ang katangian, gampanin at arketipong nangibabaw, binigyang-pansin din ang simbolismong makikita sa pamamagitan ng semyolohikal na pagsusuri. Mula rito, nagabayan ang proseso ng pag-aanalisa sa mga simbolismo sa mga prinsipiyo at ideya ni Barthes. Sa gayon, isinagawa ng mga mananaliksik ang pagsusuri sa mga piling karakter batay sa pagkakasunud-sunod: neutrophils, red blood cells, platelets, helper t cells, at macrophages. Ang mga piling karakter mismo ang nagsilbing mga *sign* at ibinatay ang mga *signifier* at *signified* alinsunod sa inilahad ni Barthes hinggil sa semyotika.

(1) <i>Sign</i>	
(2) <i>Signifier</i>	(3) <i>Signified</i>

Ang *sign* na neutrophil ay nagpakita ng *signifier* na kulay puti (pisikal na katangian ng selyula). Makikita na ang mga neutrophil ay madalas na nauunang dumarating tuwing mayroong *antigen* sa katawan, kaya ito ay nagkaroon ng *signified* na “kaligtasan” at “*first responders*”. Bukod dito, may iilang pagkakataon na makikita ang mga neutrophils na nagtatanggol sa ibang mga selyula mula sa mga *antigens*. Dahil dito, may nabuong *signified* sa mga neutrophil bilang senyas ng “proteksyon” mula sa mga sakit o *antigens* na maaaring magpahamak sa ibang selyula.

Ang *sign* naman na RBCs ay may *signifier* na pagiging kulay pula. Ito ay ang pangunahing kulay sa pang karaniwang uniporme ng mga karakter. Ang uniporme na ito ay bumubuo ng *signified* na “may *hemoglobin*” sapagkat ang protinang ito ang nagbibigay ng pulang kulay sa selyula. Ito ay nakita sa *episode 11* ng *anime* noong naglalakad ang mga RBCs, na hindi nakaayos ang kanilang uniporme, sa *capillaries* na nasa ilalim ng matinding init. Sumusuporta ito sa *signifier* dahil naapektuhan ng init ang *binding strength* ng hemoglobin at ito ang nagiging dahilan sa pagkawala ng pulang kulay sa itsura ng mga tauhan (Stadler atbp., 2008, p. 1).

Mula rito, ang mga karakter na ito ay may *signified* na “suporta” dahil sila ay makikitang nagdadala ng mga mahahalagang bagay, katulad ng *O₂ gas* at *nutrients*, sa iba’t ibang bahagi ng katawan. Bukod dito, makikita ang mga selyulang ito na nagdadala ng *O₂ gas* sa *alveoli* upang magkaroon ng *gas exchange* at matanggal ang *CO₂* sa katawan. Ito ay mas ipinakita sa *episode 8*.

Makikita naman na may iba’t ibang *signifier* ang mga karakter na platelets sa palabas na ito. Ayon sa pagsusuri, ang *signifier* na naging katugon sa kabuoan ng mga piling eksena ay ang pagsusuot ng malaking *light blue* na *t-shirt*. Ito ay bumuo sa *mental concept* ng pagiging bata. Bukod dito, madalas na makikita ang mga karakter na ito malapit sa mga lugar na may sira. Dito, madalas makikita ang *caution tape*. Mula rito, nabuo ang *signified* na “konstruksyon” at “pag-aayos ng istruktura” sa mga selyulang ito.

Makikita naman ang mga *signifier* sa karakter na helper t cell: ang puting uniporme, *computer*, tsaa, salamin, at ang *PA system*. Mula rito, ang mga nabuong *signified* ay ang “pamumuno”, “kaalaman”, “katalinuhan”, “gabay”, at “matiwasya”.



Panghuli, ang mga *signifier* ng karakter na macrophage ay ang “kulay puti”, “malaking kutsilyo”, “kulay pula”, at ang “*briefcase*”. Ang kulay puti ay nangangahulugang “kaligtasan”. Samantala, ang kulay pula, ang *briefcase* at ang malaking kutsilyo ay bumubuo sa *signified* na “proteksyon”. Ang malaking kutsilyo ay nangangahulugan din bilang “lakas” sapagkat ito ay napakalaki at nakapapatay ng iilang mga birus. Panghuli, ang *signifier* na “*two-way radio*” ay nangangahulugang “komunikasyon” sapagkat ito’y ginamit sa *episode 3* sa pagbibigay ng impormasyon hinggil sa *influenza virus*.

4. DISKUSYON

4. 1. Lagom

Ipinakita sa mga resultang ipinahayag na nagkaroon ng malaking papel ang pagsasalaysay at ang mga istratohiyang ginamit sa palabas na “Cells At Work!” Madalas makikita ang mga gampanin ng mga selyula ay lumabas sa mga aksyon at tugon ng mga karakter sa mga nangyayari sa bawat eksena. Mula rito, tila mayroong mga “*situational metaphors*” kung saan ipinakikita ang mga gampanin at katangian ng mga selyulang ito (Bouton, 2018; Dahlstrom, 2010; Dahlstrom, 2014). Bukod dito, ang pagpapakita sa mga prosesong nauugnay sa mga piling selyula ay ginawa sa pagpapakita sa loob ng katawan na tila lipunan na may sariling batas at istrakturang panlipunan.

Ito ay sumasang-ayon sa isang kaugnay na literatura tungkol sa *cell biology edutainment*. Ayon kay Brodesco (2011):

“*audiovisuals can make us see the inner body using two different narrative tools: 1) the shrinkage of people...into the body; 2) the immersion into a body through an insider look...*”

Sa “Cells At Work!”, ginamit ang naratibong istratohiya kung saan ipinakita ang katawan ng tao bilang isang *fictional world* gamit ang mga tauhan. Naipakita rin dito na napahalaga ang kolaborasyon ng *humanities*, partikular ang literatura at midya, sa paglalahad ng mga siyentipikong impormasyon sa isang mas maiintindihang paraan (Fischer, Tobi, & Ronteltap, 2011; Fitzsimons & Killen, 2013; Weinmann atbp., 2013).

Samantala, ang pinakanangingibabaw na arketipo sa limang (5) sinuri na karakter ay *the Eight* (“*the Leader*”). Ayon kay Riso at Hudson (1996), ang karaniwang ugali ng taong nauuri rito ay ang pagiging *self-assertive*, may paniniwala sa sarili, mapamaraan at marubdob na indibidwal. Ito ay naaangkop sa mga piling karakter na selyula sa katawan dahil ang mga selyulang ito ay tumutulong sa katawan upang magampanan nito nang mabuti ang kanilang mga gampanin at, sa gayon, tayo ay mabubuhay nang walang masamang pakiramdam.

Mula sa mga simbolong ginamit, ang nangibabaw na *sign* ay ang mga karakter mismo. Bukod dito, ang nangibabaw na *signifier* ay ang kulay ng damit nito at ang nangibabaw na *signified* ay madalas may kinalaman sa gampanin ng selyula sa katawan. Isang dahilan kung bakit naging epektibo ang paggamit ng simbolismo sa palabas ay ang *visual nature* ng biyolohiya. Ayon kay Jenkinson at McGill (2012) “*biology is an inherently visual domain*”. Karamihan sa mga kasalukuyang kaalaman sa biyolohiya ay nanggaling sa mga *imaging technologies* katulad ng *x-ray*, *crystallography* at *electron microscopy*. Naiwasan nito ang iba’t ibang antas ng *abstraction* sa pag-unawa, at posibleng makatulong sa pagtugon sa puwang na ito dahil ang mga simbolismo ay may literal na kahulugan na mauugnay sa abstrak na konsepto upang mas maintindihan at maalala ito (Fink, 2015; Serpente, 2011; Todorova atbp., 2015).

4. 2. Kongklusyon

Sa kabuoan, ipinakita ang mga gampanin ng mga piling selyula sa *anime* na “Cells At Work!” sa paraan ng pagsasalaysay sa bawat *episodes* ng palabas at sa paggamit ng mga simbolismo sa mga karakter upang mailahad ang mga mahahalagang kaalaman hinggil sa *cell biology*. Mula rito, makikita na napakahalaga ang paggamit ng mga naratibong teknik sa siyentipikong *edutainment media*, partikular ang arketipo at simbolismo.

Sa palabas, makikita na naging epektibo ang representasyon ng mga selyula bilang tao sapagkat mas maiintindihan ng mga manonood ang mga gampanin ng mga selyula upang mapanatili ang *homeostasis* ng katawan. Bilang resulta, ito ay maaaring makalutas sa puwang sa *scientific communication* sa pagitan ng mga eksperto at ang pangkalahatang publiko.

5. PASASALAMAT

Taus-pusong pasasalamat ang aking ipinaaabot sa mga sumusunod na indibidwal dahil sa mahahalagang tulong, kontribusyon at suporta tungo sa matagumpay na reyalisasyon ng pananaliksik na papel na ito:

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Women on the Margins: A Case Study on The National Federation of Peasant Women in the Philippines (AMIHAN)

Francesca Therese A. Arnedo, Janelle Marie P. Baro and Emilene
Maxine F. Fadri

De La Salle University Integrated School, Biñan City, Laguna

Christian P. Gopez, Research Adviser
De La Salle University Integrated School, Manila

Abstract: Throughout the years, the agricultural sector continues to face challenges such as land entitlement, unequal wages, and human rights violations. Along with these are gender-based issues that further intensify the difficulties faced by farmers, particularly peasant women. With the establishment of organizations like The National Federation of Peasant Women in the Philippines (AMIHAN), these challenges are given attention as it aids in upholding rights and providing voices for peasant women. This study explored the motivations behind AMIHAN's establishment, its nature and how it differs from other women's organizations, and how the organization amplifies voices and provides alternative platforms to peasant women in the Philippines. Two leaders and five peasant women were interviewed via the online conferencing platforms, Zoom and Messenger. Three main findings were inferred: 1) peasant women are united and empowered by the organization's advocacies, 2) peasant women face both sector-specific and non-sector-specific issues, and 3) peasant women are given a platform to voice their issues through the organization. With the help of AMIHAN, the gap left out by the broad goals of women's movements are addressed, and the inequality and oppression faced by peasant women are tackled.

Key Words: AMIHAN; peasant women; women's organization; alternative platform

1. INTRODUCTION

The role of women's organizations has changed over time. According to Hega et al. (2017), "the dynamic women's movement in the Philippines is the product of a long history of struggle and participation in various historical conjunctures." These changes in the nature of women's movements were products of various socioeconomic and political conditions. Over the years, women's organizations have proven themselves vital for their role in empowering women (Cornwall, 2016). In the Philippines, organizations like The General Assembly Binding Women for Reforms, Integrity, Equality, Leadership, and Action (GABRIELA), Malayang Kilusan ng Bagong Kababaihan (MAKIBAKA), and Katipunan ng Kababaihan para sa Kalayaan (KALAYAAN) have played a vital role in the national democratic struggle that aims to achieve broader goals for the benefit of all women and marginalized sectors. However, the generality of their goals overlooks underlying sector-specific issues, and these issues are tackled by certain organizations. According to Hur (2012), "feminist hegemonies are not just scattered in detached and divisive ways but are instead scattered in multidimensional spaces having its ultimate aim,

the struggle against women's oppression in both private and public domain," implying that there is no division in the overall movement.

The National Federation of Peasant Women in the Philippines (AMIHAN) is an example of an organization that tackles sector-specific issues. Established on October 26, 1986, AMIHAN was formed as a response to the need to give a collective voice to peasant women through advocating for their rights and liberties. The organization's unity allows the issues faced by women in the agricultural sector to be heard. As Penunia (2011) states, organizations like this are significant for the "empowerment, poverty alleviation, and advancement of farmers and the rural poor."

The agricultural sector stands as one of the Philippines' primary sources of income, taking up 22.2% of the country's labor force (Philippine Statistics Authority, 2019). Despite this, it still stands as one of the most contested sectors in terms of the fight against poverty, workers' rights, and equality. Aside from this, issues like red-tagging and harassment also exist and are aggravated by various policies implemented. In the Philippines, the number of literature tackling sector-specific women's



organizations and their struggles are also limited, resulting in these challenges to be overlooked. In addition, gender-based discrimination further intensifies the challenges faced by women in this sector. As Anonuevo (2000) notes, “the long history of colonialism has embedded a patriarchal culture among Filipinos.” This subverts the efforts enacted by women, hindering them from becoming emancipated from the existing stereotypes and preventing them from achieving their full potential. Though both men and women contribute to the industry, women’s “livelihoods, rights, and socio-economic status are weakly asserted compared to men” (Chandra et al., 2017).

Given the current situation of peasant women in the country, AMIHAN still stands firm in fighting for their rights and advocacies. With 35 chapters nationwide and almost 14,000 active members, the organization has provided peasant women assistance in addressing the challenges they encounter within the sector.

Thus, this research explored the motivating factors that led to its establishment and described its nature and difference from other women’s organizations towards establishing how the organization amplifies the voices of peasant women in the Philippines. Studying organizations such as AMIHAN helps in tackling the diversity of feminist hegemonies, which also helps in advancing, strengthening, and solidifying the organization’s advocacies.

2. METHODOLOGY

This research employed a qualitative case study design to describe the nature of AMIHAN as a women’s organization and to discover how they amplify the voices and provide alternative platforms for peasant women in the Philippines. The key informants of the study were the leaders and members of the organization. Snowball sampling was used in identifying five informants from the following chapters: Cavite (1), Bicol (1), Camarines Sur (1), and Panay (2), while the National Chairwoman and Secretary-General were invited to participate in the study.

Most of the members have been part of the organization for four or more years except for the Cavite member because their chapter was only established in December 2020. Because of the ongoing issues faced by the agricultural sector, the researchers decided to assign codes to each participant. The following are the assigned codes for the respondents:

- [L1] Chairwoman
- [L2] Secretary-General
- [M1] Cavite
- [M2] Bicol
- [M3] Camarines Sur

[M4] Panay A

[M5] Panay B

wherein [L] stands for the leaders of the organization, and [M] stands for the members.

Due to the pandemic, the interviews were conducted virtually through Zoom and Messenger, wherein two sets of semi-structured questionnaires were utilized. This took place in a span of three months. In analyzing the data, the researchers applied components of Braun and Clarke’s thematic analysis (2015), which was defined to be a way of finding themes or patterns within the data. After analyzing the data, the answers were narrowed down into three main themes that revolve around AMIHAN as a unifier, as an agent for social and agricultural change, and as an alternative voice to peasant women. Proper research ethics were observed by administering informed consent forms to the respondents beforehand to ensure that they understand the study’s goal and direction. Moreover, the respondents had an option whether they prefer using their names or an alias to preserve their anonymity.

3. RESULTS AND DISCUSSION

3.1 AMIHAN as an organization that unites and empowers peasant women

The establishment of AMIHAN strengthens the unity among peasant women, empowers them to break free from traditional gender norms, and take action against the oppression they face. According to L2, the symbolism of the word AMIHAN is based on the attributes of the northeasterly wind, which she associated with women:

“Hindi naman malamya [ang kababaihan]. Kababaihan ‘yan, na kapag nagkaisa, at kapag napagbuklod-buklod para dun sa isang layunin, ay parang hangin ‘yan na kasing lakas din ng bagyo. At ang bagyo na ‘yan ay pwedeng manira o sirain ‘yung sistemang umiiral.”

M1 shared similar sentiments by saying, “Ang AMIHAN, lalo na dito sa amin, sinisikap namin yung sama-samang pagkilos na pinagkakaisahan ng lahat,” showing how the organization and its members value unified strength as a means to pursue their goals.

AMIHAN started with only five provincial/municipal-level organizations scattered across the Luzon, Visayas, and Mindanao regions. L2 said, “nakita [nung mga organizations na nabuo na] yung kahalagahan na mabuo ito sa pambansang antas para yung kanilang isyu sa lokal ay madala ito sa national level bilang sentro ng komunikasyon.”

AMIHAN founders saw the importance of establishing an organization that is headed and participated in by women. It was discussed that in



organizations where men and women farmers co-exist, women are given roles influenced by traditional gender stereotypes such as serving or cooking. According to L2, “Nakita ‘yung kaibahan. Pag kasama kasi ang mga kababaihan sa organisasyon ng kalalakihan, parang hindi talaga nae-exercise freely ‘yung kanilang mga gustong ilahad.” She further emphasized that, “higit sa lahat, bilang kababaihang magsasaka [importante] ‘yung pagkilala dun sa malaking kontribusyon nila sa ekonomiya at sa ating agrikultura.” M1 also said that women are usually stereotyped as weak, incapable, and submissive; however, according to them, “sa amin, ang hamon ay papaano namin—marami pang palalakasin—o paano pa namin o-organisahin ‘yung kagaya naming mga kababaihang magbubukid na tingnan ang sarili na hindi mababa at walang lakas,” showing how they strive to overcome society’s gender stereotypes.

In a bigger perspective, the leaders have mentioned that despite policies on agrarian reform, loss of land still poses a major problem for farmers. The continued fight over land ownership impacts peasant women both economically and psychosocially as this is a primary way for them to sustain their families. This is why there is a need for them to continue fighting and organizing for the rights of their lands, as it will also affect their personal lives. This exhibits how AMIHAN is able to create a significant impact not only for women but on the agricultural sector itself.

3.2 Women’s struggles through the lens of peasant women

Peasant women experience various challenges ranging from sector-specific to non-sector-specific issues. In terms of sector-specific matters, legislations such as the Rice Liberalization Law are said to pose a major threat for all farmers. It was stated that this law had caused a collapse in production and loss of income for the agricultural sector due to traders preferring cheaper imports. On top of having to compete with rice imports and prices, farmers also have to compete with corporations and state forces over land ownership. One of the longest-standing struggles in the agricultural sector is loss of land through land reclamation or land use conversion, which forces them to abandon their territory. In addition, military force is often used to coerce peasant workers to flee the premises. As explained by M4, “ginagamit nila ito para mabigyan ng pabor ang gusto nilang ipatayo.” This is not the only case of militarization that exists in the agricultural sector. When it comes to non-sector-specific matters, peasant women also experience harassment which has led to severe outcomes. These harassments, according to M2, is further heightened due to policies that encourage state violence such as Memorandum Order

32 (an order specific to certain places that reinforces the AFP and PNP against lawless violence), Executive Order 70 (institutionalizing the NTF-ELCAC), and Republic Act No. 11497 (Anti-Terror Law). Among the aforementioned policies, the Anti-Terror Law intensifies red-tagging, which has resulted in various cases of harassment, killing, and threatening the livelihood of peasant women in the country. As M1 explained, “kapag ipinagtatanggol mo na [ang karapatan mo], eh NPA ka na.” The gravity of this policy was further emphasized by L2 stating that, “ang nakakatakot dito, pagkatapos maredtag, pwede ka nang patayin.” These challenges impede the hard work of peasant women because it refuses them the freedom to their own livelihood as well as their basic human rights. However, with the help of AMIHAN, these women find a way to address these struggles.

3.3 AMIHAN as a women’s organization that combats inequality and oppression against agricultural workers

Challenges within the sector are dealt with through the efforts of both the leaders and members of AMIHAN. The leaders stated that the problems existing within the agricultural sector are given more focus because the advocacies carried out by the organization are directed specifically towards it. Generally, the agricultural sector is already facing a myriad of problems, and within the sector itself, there are specific issues faced by women. L2 stated, “[bilang babae], partikular na bahagi kami ng sektor ng magsasaka na kung saan ‘yung isyu ng mga magsasaka ay problema din namin,” and “sa isyu ng ating sektor may specific issues na kinakaharap ang mga kababaihan kaugnay dito.” According to a concept paper released on their official website, they spearheaded the #DefendPeasantWomen campaign, which urged citizens to “join in the filing of letter of appeal to investigate the rights abuses victimizing peasant women at the Commission on Human Rights and other government agencies” (AMIHAN, 2021). They also mentioned that unlike other women organizations, AMIHAN is critical of the policies implemented by the government that directly affect them. As noted by L2, they offer resolutions to policies that affect their sector by mentioning, “ikina-campaign namin [yung mga advocacy] at naglo-lobby kami sa congress at saka sa senate, gano’n din sa mga LGUs. Mga lobby para do’n sa mga ano ‘yung mga effect nito at ano ‘yung alternatives na isinusulong ng aming organisasyon.” These resolutions range from demilitarizing the countryside to policy implementations such as pre-irrigation laws. Members also engage in activities and projects that strengthen and promote AMIHAN’s advocacies. Based



on the interviews, some of the activities they take part in include educating people about the state of peasant women as well as holding donation drives of relief goods for them. In addition, they also participate in protests that help inform the masses about the current situation of peasant women in the country and to push forward their call for change in solidarity with other organizations.

All of these are fueled by the tenacity and determination of peasant women in standing up not only for their rights but the rights of others as well. As mentioned by M4, “gusto namin na makatulong sa mga kaparehas naming magsasaka, lalo na ang mga babaeng magsasaka.” Ultimately, the establishment of AMIHAN has definitely been vital for both peasant women and the agricultural sector in their pursuit of equality and freedom from oppression.

4. CONCLUSIONS

Peasant women endure age-old challenges inside and outside the agricultural sector. These challenges, along with their drive to uplift peasant women in the agricultural sector, are the primary motivations behind AMIHAN’s establishment. Inherently, what sets AMIHAN apart from other women’s organizations is that they focus on sector-specific issues that directly affect their economic and psychosocial wellness. By taking into consideration the situation and experiences of peasant women, and applying them to their projects and advocacies, AMIHAN is able to unify peasant women in fighting against inequality and oppression within the agricultural sector. By pushing forward their call for change, not only does the organization amplify their voices, but it also acts as a platform for these women to contribute to the bigger counter-hegemony that struggles for women’s rights and their place in society.

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Paghilom: A Narrative Analysis of the Healing testimonials of The Mary, Mediatrix of All Grace Devotees in Facebook Groups

John Paolo L. Mañalac and Kenan Febry S. Perez
De La Salle University Integrated School, Biñan City, Laguna

Gerald L. Latayan, *Research Adviser*
De La Salle University Integrated School, Biñan City, Laguna

Abstract: Popular Religiosity is deeply embedded in the Philippine culture, especially devotions to arguably the most venerated figure in the Philippines, the Virgin Mary. The Our Lady of Mediatrix of all Grace is just one of the several figures of Mary, highly revered and honored by the people in Lipa, Batangas. With the advent of COVID19, testimonies of healing attributed to this patroness have emerged in Facebook devotional groups, an attestation to the faith of her devotees. The aim of this research is to look into the narrative categories of these testimonies through the use of Narrative Analysis. The data garnered are 10 video testimonies from the devotees of Our Lady Mediatrix of All Grace, posted at selected Facebook devotional groups. In the end, the researchers have generated five narrative categories that are present within the healing testimonies, namely: *Pagsubok*, *Pagkilala*, *Pamamanata*, *Paggaling*, and *Pagpapatotoo* to these miraculous experiences. These narrative categories will not just add to the existing body of literature about the devotion to Our Lady of Mediatrix of All Grace and the message of hope within these testimonies, but also Popular Religiosity within the Philippine context.

Key Words: popular religiosity; faith; healing; testimonies; devotional groups

1. INTRODUCTION

Popular Religiosity equates with the religion of the common people and how they live in accordance with their religion's teachings (Marzal, 2007). Contextually, Popular Religiosity plays a vital role in the lives of Filipinos because it is seen as a way to connect with the divine being in which one believes in. For Filipino Catholics, this connection allowed them to ask God, Jesus, and Mary, among many other divine beings/saints for miraculous favors, such as healing for specific illnesses. Popular religiosity is deeply grounded in culture, which may, in effect, be practiced by a specific community, as seen in fiestas, novenas, and processions.

Marian Piety is an external custom towards Mary and is the most popular form of popular religiosity in the Philippines (Sapitula, 2014). In the Philippines, Marian Piety relies on the ability to make religious practice relevant to the emerging needs and aspirations of the Filipino people (Sapitula, 2014). With great love and affection for Mary, the Philippines has been labeled as Pueblo Amante de Maria, which essentially translates to people who are in love with Mary. Furthermore, Marianism is a religious system highlighting the devotion to Mary, and is one of the defining characteristics of the Philippines. Even in the early stages of Christianity, Filipinos were already

devoted to her, paving the way to the birth of the numerous Marian titles present today: Mother of Perpetual Help, Our Lady of Peñafrancia, Our Lady of Manaoag, Our Lady of Mount Carmel, Nuestra Señora de Namacpacan, Nuestra Señora del Carmen de San Sebastian, Our Lady of La Naval de Manila, and Virgen de Caysasay among many others.

The devotion to Mary, Mediatrix of All Grace of Lipa, Batangas is one of the many Marian devotions in the Philippines. It started when a lady allegedly appeared to a nun at the Carmelite convent of Lipa, Batangas, the seer Teresita "Teresing" Castillio, on August 18, 1948. The lady gave odd requests to Teresita, such as washing and kissing the feet of the convent's Mother Prioress and drinking the water used to wash the feet, and consumption of grass every three in the afternoon. These requests were seen as prior conditions to prepare Teresita for the path ahead, an act of faith and humility, a symbol of obedience. Shower of rose petals started occurring. First was inside the convent, after Teresita was fixing her bed. The shower of rose petals is a common print of supernatural phenomena in Marian apparitions. Then, the Lipa shower of petals occurred outside the Carmelite convent, with high-ranking church officials and thousands of people witnessing and experiencing it, making the story much more compelling. The lady



also asked Teresita to pray for the clergy and the conversion of sinners and instructed her to erect a shrine of prayer. These are also common in Marian apparitions. Lastly, the lady asked Teresita to name their convent “Our Lady’s Carmel” and a statue of her be made the way Teresita sees her revealing herself and be called “Mary, Mediatrix of All Grace”. This image of Mary became popular with images of it being replicated and distributed not only in the Philippines but also abroad. In the end, the authorities of the Roman Catholic Church declared the mystifying events that occurred in Lipa as “Without supernatural intervention,” including the alleged shower of petals. Religious clerics and nuns were forbidden to talk about the event, and evidence about it was destroyed, making the studies regarding it limited and controversial (Tinio, 2006).

1.1. Research Objectives

This research aims to analyze the healing testimonials of Mary, Mediatrix of All Grace devotees in Facebook devotional groups. Specifically, it aims to:

- describe the narrative categories that the devotees from the select Mary, Mediatrix of All Grace devotional groups have shared in their testimonials;
- retell the devotees’ healing testimonies from the select Mary, Mediatrix of All Grace devotional
- groups using the constructed narrative categories.

2. METHODOLOGY

The nature of this research is Qualitative, involving the collection and analysis of data that is not based on numbers (Bhandari, 2020). Qualitative research has numerous approaches, such as *Narrative Analysis*. Narrative Analysis in Qualitative research is used to understand how people construct stories and narratives from their own experiences (Riessman, 1993). In this study, the researchers used Narrative Analysis as a lens to look into the healing testimonies of the devotees of Mary, Mediatrix of All Grace of Lipa, Batangas. There are 10 videos of healing testimonies in total that follow the said criteria: It must be posted from one of the selected Facebook devotional groups of the said patroness, and the testimony must credit Mary, Mediatrix of All Grace of Lipa, Batangas to the said healing. This study used the *Inductive* method of coding for conducting the Narrative Analysis; this means that the narratives emerged from the raw data itself.

3. RESULTS AND SUMMARY

The journey towards healing of these devotees started with a struggle that pushed them to search for miracles. It is their sense of hope and faith in Mary, Mediatrix of All Grace that drives them to

this search. The researchers have identified five narrative categories within the 10 healing testimonies, namely: Pagsubok, Pagkilala, Pamamanata, Paggaling, and Pagpapatotoo. These five narrative categories are part of the overall journey of healing.

3.1 Pagsubok

Having a Pagsubok is inevitable primarily because to say that one is under a challenging circumstance is outrightly subjective. Elaborately, people from all walks of life experience their own Pagsubok, ranging from financial constraints to though one can afford, there is no cure for one’s disease. Essentially, Pagsubok may be experienced by anyone. The story of each devotee, who the researchers refer to as the source of their data, contains their own Pagsubok or Struggles. On a denotative aspect, Struggle defined is an event or situation which is highly unfavorable and affects a person negatively. Struggle may come in different forms. For example, in their testimonies, the devotees acquired numerous diseases and health complications, like in what Devotee1 said:

“After one particularly **heavy bout of coughing and breathlessness**, when I was brought to the Medical City yet again, the bomb dropped. I got admitted on my husband’s birthday on September 5, and from then on, all I knew seemed to go downhill. They have found a tumor in my thymus gland, and after a battery of tests, **I was diagnosed with having stage four (4) Thymic Carcinoma.**”

Moreover, Devotee2 said:

“In August of this year, I experienced painful body itches, it was so irritable and so itchy that I felt so restless and so sad to the point of **depression** because of this body itch, and I couldn’t sleep at night.”

At its core, Pagsubok in their testimonials also encompasses the anchored experiences within these medical complications and/or illnesses. Some of them felt hopeless given the situation they are in. Others felt the need to be stronger and fight the challenges ahead of them, while others looked for signs from what they deem as a divine being, a sign that there is still hope regardless of the circumstances. It is in one’s Pagsubok that urges the person to seek divine intervention when all rational means fail.

3.2 Pagkilala

In their state of hopelessness and the lack of options to be healed, the devotees and/or their family members find ways apart from medical guidance to overcome their Pagsubok. Some, though they believe in God, do not ask him for help because their faith is not as strong, but when they are faced with a situation where there is no cure to one’s sickness, which may



eventually result in one's death, they resort to it because, at the end of the day, there is nothing to lose. Pagkilala, in this context, refers to the way in which the devotees have encountered the means of healing and/or the holy being through various manifestations, such as pamphlets, hearing from a family member, or stumbling upon a post on Facebook post among many others. In the healing testimony of Devotee4, she stated that she knew about Mary, Mediatrix of All Grace and her miracles through her mother and friends:

“I was also thankful when my friends, Dra. Hilda Alaba and Dr. Joel Estrada, came to visit me together with Fr. Aklon, who I met for the first time. They were so happy and surprised when they saw that being strong devotees of Mama Mary of Mediatrix to see that I had a black and white picture, Circa 1948 of Mama Mary which was given to me by my mother, Fe, who hailed from Tanawan Batangas at my bedside table.”

In the healing testimony of Devotee5, it was through her youngest child's reminder that she encountered the means of healing:

“Sabi ng aking anak na bunso: “mommy, ang Carmel, hindi mo pa po napupuntahan.” Kasi naandoon nga yung pagkakami'y tapos ng misa, kami ay nagrosario sa harap ng Our Lady Mediatrix of All Grace.”

3.3. Pamamanata

After encountering the means of healing (Pagkilala), it is now time for them to act out their faith. Faith per se is one's belief in a divine or holy being. Pamamanata, on the other hand, is the action to achieve one's desire to, for example, be healed. Notably, Pagkilala and Pamamanata go hand in hand. After encountering the means of healing, if one has already been aware of the means for one to be healed, the next step is *mamanata* or to act upon one's faith. According to Ramos (2014), *Panata* is how the people manifest their faith in the holy being so that their pleas and desires might be heard and granted. Examples of Pamamanata are praying of novenas, recitation of litanies, praying of the rosary, processions, and more. In the healing testimony of Devotee7, she said:

“All I could do was give him sips of hydrating salts dissolved in **water that had been consecrated to mama Mary Mediatrix**. I gave him one sip at a time; very slowly, praying, he would not vomit.”

On the other hand, Devotee10 said:

“**Ayon, sabi ko lord baguhin mo naman po ang buhay ko, mama mary tulungan niyo po ako**, nakikiusap po ako sa inyo ako po ay hirap na hirap na sa tagal ng pinagdaraan ang sakit na ito, may butas po ang bladder ko.”

The faith of these people in Mary, Mediatrix of All Grace and the various means of healing attributed to her are what pushed them to their Pamamanata.

3.4 Paggaling

After constant requests for their desires to be granted, it is in this phase that the devotees get healed through the intercession of Our Lady Mary Mediatrix of All Grace. This is notably considered the heart of the healing testimonies of the devotees primarily because they have been freed from and have overcome their Pagsubok, then receiving their Paggaling. Healed, by definition, means that one has become healthy again, coming from the state of being sick. In this context, the devotees who have testified have received their healing when they have done something in order to receive such healing. Some of the devotees have simply prayed for healing, while some drank consecrated water. In the testimony of Devotee9, she experienced complications with her health and was expected to undergo a particular surgery. She prayed to Mary, Mediatrix of All Grace for healing so that she may not have to undergo the said surgery. Subsequently, just what she prayed for, she said:

“The lump disappeared. 23 years have passed, (the) lump has not returned.”

Paggaling in their healing testimonies highlights the divine intervention of Mary, Mediatrix of All Grace as a response to their Pamamanata. Their experience with Paggaling gave them a sense of gratitude towards Mary, Mediatrix of All Grace, and they saw it as a sign that, indeed, miracles are true. The Paggaling of these devotees also gave them a new perspective in life that indeed problems are inevitable. But now that they have experienced the miracles of Mary, Mediatrix of All Grace, they know that they are not alone facing these challenges, that their faith in her will help them get through anything.

3.5 Pagpapatotoo

Pagpapatotoo stems from one's Paggaling from the Pagsubok that they have experienced. Having been through one's own Pagsubok, then being healed through the intercession of Our Lady Mary, Mediatrix of All Grace, one has the urge to spread or share the 'grace' of Mary to others out of gratitude, whether it be to inspire people who are also under difficult circumstances or are experiencing health problems, or to verify that miracles are indeed real. It takes strong faith for one to attest to these miracles, and that strong faith is rooted in their personal experience of healing through Mary, Mediatrix of All Grace. Their Pagpapatotoo was also an act of gratitude towards Mary and God for healing them and saving them from the consequences of their Pagsubok. Notably, there are different ways to express one's



Pagpapatotoo or attestation to these miracles. In the case of Devotee1 she said:

“She allowed us to establish Marymount Westridge School, even with very limited funds, and now, she has continued to carry the school up to this day. Even if we are considered founders, my husband and I acknowledge that—human as we are—we could only have done so much. Ultimately, it is Mama Mary’s school, and she’s gotten us this far—that no matter what happens, she will always carry us, our school—in her school—through.”

Devotee3, on the other hand, said:

“I will claim that indeed Mama Mary appeared in Lipa” dahil nga po personally, ‘di ba ako ay naghahanap na iyan ay ma-aprubahan ng Vatican bago ko talagang paniwalaan 100% ang titulong ito ng Mahal na Ina ngunit sa pananalangin kong iyon, nasabi ko sa Panginoon, “Panginoon, I will personally claim that Mama Mary indeed, truly, appeared in Lipa kapag amin pong nalagpasan ito.”

The devotees’ Pagpapatotoo allows others who are also experiencing their own Pagsubok to receive the same hope as theirs, that their Pagpapatotoo may act as a way for others’ Pagkilala to Mary, Mediatrix of All Grace and Paggaling.

4. CONCLUSIONS

The researchers have constructed five narrative categories within the ten healing testimonies, namely: *Pagsubok*, *Pagkilala*, *Pamamanata*, *Paggaling*, and *Pagpapatotoo*. These narrative categories were the phases they underwent prior to them being healed. *Pagsubok* is the first category identified within the healing testimonies of the devotees. *Pagsubok*, in effect, made these devotees sought a way beyond the natural. They then encountered the message of healing (*Pagkilala*) that manifested in various forms. Having heard such means as to how one may be healed, the devotees then had the urge to utilize such means (*Pamamanata*), in high hopes that their condition would be cured. By exercising their faith, they were miraculously healed by Mary, Mediatrix of All Grace (*Paggaling*). This healing that they have experienced gave them a sense of strong faith and pushed them to testify (*Pagpapatotoo*) to the claimed miracles of Mary, Mediatrix of All Grace, in hopes of spreading her message to the people out of gratitude.

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Calling in Call-out Culture: An Analysis on Call-out Culture and its influence on Filipino Twitter

Danielle P. Averion, Don Bernard Joseph P. Josef, Paul Ondre U. Nicolas
and Aaron Albert B. Parjan

De La Salle University Integrated School, Manila

Abstract: Call-out culture has become a questionable phenomenon in and out of Filipino Twitter due to the differing ideologies that participants have perpetuated, separating Filipino communities based on their standing on certain topics on the internet. The reason it has become dubious is due to the bullying that occurs because of the call-outs. Previous research had stated that call-outs have started shifting from being a tool used to oppose abuse into an accessory for building fame on the internet. The researchers used Foucauldian Discourse Analysis to analyze several replies, tweets, and quoted tweets from Filipinos on Twitter. The data was put under the lens of the synopticon theory and Althusser's concept of the Ideological State Apparatus. The analysis has led to the conclusion that there is an evident divide between Filipino communities, and, amid the discord with themes of colonialism and racism, public figures can use it as a device to manipulate the mindset of the masses.

Key Words: call-out; Twitter; Filipino entertainment; Filipino diaspora; controversy

1. INTRODUCTION

'Calling out' refers to the practice of using social media as a platform to criticize any action seen as morally reprehensible (Duchi, 2019, p. 2). The causes of call-outs are oppressive behavior to the breaking of generally accepted social norms but also used by digital activists to campaign for a more equal society. Although used for a good purpose, there is toxicity present. "Criticism enacted through "call-outs" is often perceived as needlessly ferocious and often disproportionate to the action criticized. In such cases, it is described as 'bullying', a particularly toxic consequence of calling out." (Duchi, 2019, p. 16). While some use it to make a name for themselves, call-outs started shifting in purpose. In which they used to be tools to fight against abuse, people began using it to build a name for themselves through call-outs (Duchi, 2019, p. 29).

This study aims to contribute a more academic perspective on call-out culture and its causes and effects on the Filipino landscape, adding more to the limited amount of studies on the topic. The researchers also aim to contribute more knowledge related to the potential ramifications of call-out culture on a global scale, providing a more in-depth understanding of call-out culture and its possible effects on society.

1.1. Conceptual Framework

1.1.1 Ideological State Apparatus

In Marxist theory, the State Apparatus includes the government, military, police, courts, prisons, and more. Together, these make up what Althusser calls Repressive State Apparatus (RSA), which uses violence in order to function. Althusser (1970) said this is to be differentiated from the Ideological State Apparatus (ISA), which functions ultimately without using violence despite having the same elements because it makes use of ideologies instead.

1.1.2 Synopticon

Mathiesen's (1997) form of surveillance, the "synopticon," which he developed from Foucault's interpretation of the panopticon, emphasizes a situation in which "the many" see "the few." He cites the notions of the consciousness industry (Enzenberger, 1974; Tuchman, 1981) and the culture industry (Horkheimer and Adorno, 1947;1969) wherein mass media influences the actions and behaviors of the public. Consequently, the public or better known as "the many" may then interact with "the few" using the "two-way medium" of the internet, such as through cyberactivism or call-out culture (Doyle, 2011; Tucker, 2018).

2. METHODOLOGY

To evaluate the ramifications of call-out culture and understand its effects, the researchers will use Discourse Analysis as a means of assessing



the phenomenon. Specifically, Foucauldian Discourse Analysis has been used as it can be utilized to understand a sequence of “representations, practices, and performances through which meanings, [knowledge, and subject positions] are produced, connected into networks, and legitimized” (Gregory, 2000, p. 180, as cited by Johnson & McLean, 2020). Furthermore, Discourse Analysis has proved to be the appropriate method of investigation in this circumstance as it allowed the researchers to identify the phenomenon based solely on online discussions and analyze its intricacies.

Along with this, the researchers have also applied Mathiesen’s theory on the synopticon. The researchers have utilized this to analyze a “call-out” tweet that has been interacted with multiple times by Filipino internet users. From this tweet, several of its quote retweets and replies have been gathered as well.

3. RESULTS AND DISCUSSION

3.1. *Kontraversies in Philippine Entertainment*

During Halloween in October of 2020, a Filipino band named MYMP held an online event wherein the band members dressed as prominent figures in music while performing their music. As the band works in the entertainment industry and is relatively popular, they are considered a part of Filipino Mainstream Entertainment (FME). Chin Alcantara, the band’s leader, dressed as Jimi Hendrix by wearing a colorful shirt and headband and wearing dark makeup. Individuals called him out through the comments section, with many telling him and others in the stream to “educate yourselves.” There were also mentions of the Black Lives Matter Movement, wherein Alcantara noted that it was “propaganda” and that instead of Black Lives Matter, he says that all lives should matter (Rappler, 2020). It should be noted that the researchers chose the MYMP situation as it was recent when it was chosen and analyzed (being only a month old) and is a relevant example of the normalization of racist acts by FME.

A recording of the livestream was posted on Twitter by user paz_ango (Figure 1), and the tweet garnered numerous engagements at 1.5K retweets, 13.4K quote tweets, 12.7K likes, and 590 replies. The notions of public space and surveillance are present here, with Twitter being the public space or arena in this situation where people have discourse and the concept of surveillance being exhibited by the traction attained by the post as people seem attentive and watchful over the actions of public figures.



Figure 1.

The issue became a discussion on the site after multiple users expressed their opinions on the racist views of Alcantara in the livestream. It shows that some users manifest certain ideologies (in this case, anti-racism) through knowledge and the use of that knowledge in critically calling out those who have made mistakes or contributed to the problem. This critical perspective can be attributed to how call-out culture has positively shaped the way users interact with injustices they see (Figures 2.1-2.3).



Figure 2.1



Figure 2.2



3RD DLSU SENIOR HIGH SCHOOL RESEARCH CONGRESS

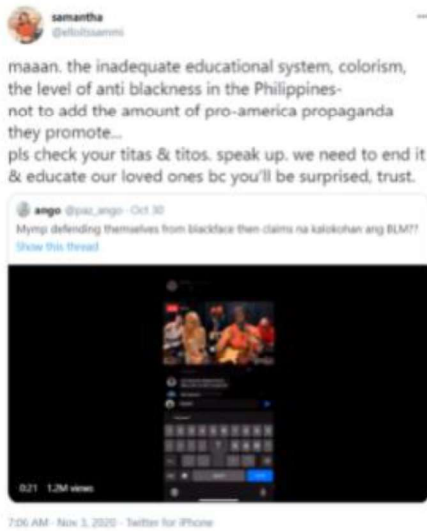


Figure 2.3

Meanwhile, there are also users who either vehemently oppose Alcantara’s beliefs by outright saying that they will boycott their music (Figures 3.1-3.2) or are ignorant to the racist actions that Alcantara has done by defending him or providing excuses for his actions (Figures 3.3-3.4).



Figure 3.3



Figure 3.4

Furthering the latter notion, many participants in the discourse have been shown to defend Chin Alcantara’s statements with some deriding differences in political beliefs (Figure 3.4), advocating his belief of the BLM movement being propaganda (Figure 3.1), and even saying how blackface is an issue foreign to Filipino culture and should not be taken in the Philippines (Figures 3.2 & 3.5). It should also be noted that some of these tweets have gained some traction, such as likes and retweets, showing the multitude of like-minded users. This shows the opposing views of some of the Filipino Twitter (FT) population, shattering any idea of unified opinion, as well as showing that there are users on FT with less progressive views. This expression of ideas and the division that ensues is a showcase of interpellation, which is the process wherein an individual embodies an ideology (Althusser, 1971). Its deepening showcases the manifestation of ideologies and their formation on opposing and conflicting sides.



Figure 3.1



Figure 3.2



Figure 3.4

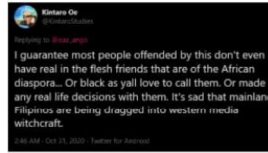


Figure 3.5



Figure 4.1



Figure 4.2

Due to the divide in the views of FT and FME, a medium for call-out culture presents itself. The latter's continuous lack of vigilance in avoiding the depiction of controversial and harmful acts, like blackface, due to the lack of awareness and sensitivity essentially provides phenomena for the former to call-out.

3.2. *Pili-pino: The Divide between the Filipino Mainland and Diaspora*

The Filipino Diaspora are Filipinos who have migrated to other countries, and according to Merriam Webster, diaspora can be described as “people settled far from their ancestral homelands.” This includes the Fil-Ams and other Filipinos who have migrated to other nations. There are approximately 4.1 million Filipinos in the United States on the latest census, while the total population of America is estimated to be 330 million as of 23 January 2021 (Inquirer, 2019). This shows that approximately more than 1% of the population of America consists of Filipinos, compared to the population of the Philippines of 108 million (The World Bank, 2019), around 5% of the population is equivalent to the number of Filipinos in America, and they have a different lifestyle compared to the mainlanders.

The term “divide” was heavily used to describe the social awareness gap between FT and the entertainment industry concerning Chin Alcantara's blackface controversy. This issue arose due to some native Filipinos indirectly defending Alcantara by stating that blackface is not a problem in the Philippines as it is “not even something culturally related to the Philippines.” (Figure 4.1). This argument had a discursive influence on Fil-Ams to support it and impose this stance on Filipinos and call-out Ati-Atihan itself, leading an FT user to address the issue (Figure 4.2). Ati-Atihan is an annual festival to commemorate the Sto. Niño every third Sunday of January in the town of Kalibo, Aklan.

Despite their righteous intentions, the spread of the issue does not always lead to just informing others of the problem; it may also lead to instigating unnecessary commentary from other users. As previously discussed, Fil-Ams only joined the discussion shortly after the argument that Ati-Atihan contributed to blackface as well. The more it circulates among their separate network of fellow Fil-Ams, the more that a sense of interpellation starts developing among them. However, this is also the case for those not belonging to the Diaspora. Filipinos also fall victim to embodying a sense of obligation to continue to call out those that they deem “wrong” by their standards. This is attributed to Althusser's claim on interpellation in which he states that the “category ‘subject’ is created by the interpellation,” implying that the very reason call-outs exist is due to that sense of obligation (Cockshott, 2019).

Colonialism has changed how mainland Filipinos and Fil-Ams view each other, highlighting cultural and social friction between the two. This is due to the lingering influence of Western ideals and their imprint especially on the Fil-Ams on Twitter, which then allows them to present themselves as being a superior version of the Mainland Filipino who they deem as needing to be educated.

3.3. *Bagong MO: Ulterior Motives in Controversy*

Controversies, as discussed in the first two sections, are a quick way for a person or an issue to capture the attention of others. The concept of surveillance supports this as people observe and contribute toward the issue happening by expressing their views on it. Through the people's participation, the controversy and those involved in it suddenly become points of discussion, especially when carried out in a public space such as Twitter.

Theoretically, the chances of MYMP using the controversy as a publicity stunt are slim as it



brought more harm than good. However, the attention garnered from this can easily be manipulated by the perpetrators themselves. To quote Bibo Reyes, “these people do these things to get a reaction,” (Figure 5).



The page that FT users were calling out in Figures 6.1-6.3, Pilipinx Against Colonialism, has been rumored to be a satire page. The page is speculated to have been created by conservative Filipinos from the Philippines who aim to spark controversy between Mainland Filipinos and the Filipino Diaspora. As seen in the discussion in the previous section, its goal was successful.



Figure 6.1



Figure 6.2



Figure 6.3

It is possible that public figures like MYMP and the rumored-to-be-satire Pilipinx Against Colonialism page use call-out culture and one of its by-products, controversy, as a means of manipulating the public mindset. This is supported by the potential ulterior motives of both groups, which are to gain publicity and cause friction between the Filipino Diaspora and the Mainland, respectively.

4. CONCLUSIONS

This study has focused on the phenomenon of call-out culture and its influence on Filipinos through the social media platform Twitter. Through the use of the ISA and the synopticon as a lens to analyze instances of call-out culture in FT (which mainly relate to themes of colonialism and racism), the researchers have made three notable discoveries: (1) There is a divide present between the FME and FT wherein the former proliferates racist ideas and concepts that the latter call out on; (2) Colonialism has affected how Filipinos (mainly Mainland Filipinos and the Filipino Diaspora) view each other; and (3) Amid the chaos, public figures can use call-out culture and, as a byproduct, controversy to manipulate the public mindset (especially FT) for their own agendas. This research has hoped to serve as the beginning of a meaningful discussion on the issue of call-out culture in Filipino social media and as a foundation for future researchers to build upon.

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Pagdalumat sa Sosyo-kultural at Pangkapaligirang Aspekto ng Uhayan Festival Gamit ang Likas-kayang Balangkas ng Pistang Pamana Pistang Naaayon

Philip Andre E. Bartolabac, Gabriel Daniel S. Cruz, Luigi O. Estrella
and Jeyson T. Taeza, Research Adviser
De La Salle University Integrated School, Biñan City, Laguna

Abstrak: Ang kapistahan ay pagdiriwang na nagsisilbing daluyan upang maipamalas ng isang pamayanan ang natatangi nitong tradisyon, paniniwala, produkto, at kultura sa pangkalahatan. Bagamat maraming mga pag-aaral na naisagawa ukol sa ugnayan ng pista at kultura, iilan pa lamang ang mga pag-aaral na nakatuon sa likas-kayang katangian ng mga kapistahan. Layunin ng pag-aaral na ito na dalumatin ang mga likas-kayang katangian ng Uhayan Festival sa Barangay Macabling, Sta. Rosa City, Laguna gamit ang balangkas ng Pistang Pamana at Pistang Naaayon. Kinalap ang mga datos sa pamamagitan ng katutubong pamamaraan na pakikipagkwentuhan sa mga susing tao na may kaugnayan sa implementasyon ng Uhayan Festival. Ang mga nakalap na datos na sumailalim sa coding at transkripsyon ay sinuri at isinatema batay sa mga aspekto ng likas-kayang balangkas ng Pistang Pamana at Pistang Naaayon: sosyal, kultural, at pangkapaligiran. Batay sa pag-aaral, ang mga programang nakapaloob sa Uhayan Festival ay nagtataguyod ng pagkakabuklod-buklod ng pamayanang Macabling. Sa kultural na aspekto, itinatampok ng Uhayan Festival ang iba't ibang gawain na nagsisilbing repleksyon ng Barangay Macabling bilang isang agrikultural na pamayanan. Ipinamalas ng Uhayan Festival ang kahalagahan ng pagtiyak sa pagiging likas-kaya ng isang kapistahan upang matagumpay at makabuluhan nitong magampanan ang mga layunin upang ito ay manatiling buhay at sustentable. Sa pangkalahatan, ipinakita ng pag-aaral na ito na ang pagtatampok ng kapistahan ay tumatawid sa kultural na aspekto tungo sa sosyal at pangkapaligirang aspekto. Mahalagang pag-aralan ang dinamiko ng pagkakaisa ng mga stakeholders ng kapistahan gayundin ang ginagawang hakbang sa pangangalaga ng kalikasan.

Mga Susing Salita: Uhayan Festival; likas-kaya; sosyal; kultural; pangkapaligiran

1. PANIMULA

Ang mga kapistahan ay maituturing na mahalagang bahagi ng kulturang Pilipino—ito ay nagiging daluyan upang maitampok ng isang pamayanan ang kanilang kultura, produkto, at ang kanilang mga paniniwala (Amtalao at Lartec, 2015). Malinaw ang ugnayan sa pagitan ng kapistahan at kultura ng isang pamayanan. Mahalagang pag-aralan ang mga pista sa pagdalumat ng kultura at integridad ng isang pamayanan upang higit pang maipakilala at maibahagi ang natatanging yaman na ito sa iba.

Bagamat marami ng mga pag-aaral na naisagawa na nagpapatunay sa matibay na ugnayan ng mga kapistahan sa Pilipinas, iilan pa lamang ang mga pananaliksik na dumalumat sa pagiging likas-kaya o sustentable ng mga kapistahan (Bandala, 2018). Ang mga pagtitipon tulad ng mga kapistahan ay kinakailangang umangkop sa pangangailangan ng pamayanan upang manatili itong buhay at magampanan ang mga layunin nito. Bukod sa layunin

nitong mapagbuklod ang isang pamayanan at ipakilala ang kultura nito, ang mga kapistahan ay maituturing ding paraan upang itaguyod ang turismo ng isang lugar. Ang *cultural tourism* ay isa sa mga pinakamabisang paraan upang maiangat ang ekonomiya ng isang lugar (Apostolakis & Viskadouraki, 2017). Ang pagtatampok ng mga pista ay nagbibigay-daan sa mga oportunidad para sa lokal na negosyo. Samakatuwid, habang ang mga kapistahan ay nakapagbibigay ng pagkakataon na lumago ang ekonomiya ng isang pamayanan, nagbibigay rin ito ng kakayahang ipreserba ang kultura nito (Quinn at Wilks, 2013). Ayon kay Quinn (2006), isa sa mga pangunahing rason sa pagdiriwang ng mga kapistahan ay ang benepisyo nito sa turismo at ekonomiya ng lugar.

Isa sa mga hamong dapat tugunan ng mga kapistahan ay mapanatili itong likas-kaya o sustentable. Upang mailarawan ang isang kapistahan na sustentable, may iba't ibang aspekto ang dapat

suriin. Isa sa mga aspektong ito ang kultural na aspekto ng kapistahan at maging ang epekto nito sa kalikasan. Ayon kay Wee (2015), upang maging likas-kaya ang isang kapistahan, kinakailangan ang estruktura at kultura ang magiging sentro ng kapistahan at may kabuluhan sa lugar na pinagdarausan ng kapistahan. Pangalawa, kailangan ng suporta at pakikilahok ng mga lokal sa pagtatampok ng kapistahan. Pangatlo, kinakailangan din na matiyak na positibo ang pangkalahatang karanasan ng mga turistang dadalo sa kapistahan. Isa pang batayan ng pagiging likas-kaya ng mga pista ay ang tinatawag na *Triple Bottom Line* (TBL) na nagmula kay Elkner noong taong 1987 (Tyrrell et al., 2013). Tinitingnan ng TBL ang aspekto ng kikitang pera, pati na rin ang sosyo-kultural at pangkapaligiran na epekto na dulot ng isang kapistahan sa mga mamamayan at mga turista.

Ang paksa ukol sa pagiging likas-kaya ng mga kapistahan ay naidokumento lamang gamit ang malalaki at pangunahing kapistahan sa Pilipinas. Mahalagang mapag-aralan din ang maliliit na kapistahan dahil katulad ng malalaking kapistahan, ang mga ito ay nakakatuong din sa pagkakabuklod-buklod ng mga lokal na residente at sa pagpapanatili ng kanilang kultura at pagkakakilanlan. Isa sa halimbawa nito ay ang Uhayan Festival sa Laguna. Ito ay isang taunang kapistahan na ginaganap tuwing ika-15 ng Mayo bilang pasasalamat at pagbibigay-dangal kay San Isidro Labrador. Ang kapistahan na ito ay ginugunita sa barangay ng Macabling na matatagpuan sa lungsod ng Santa Rosa, Laguna. Nagmula ang pangalan ng kapistahan sa salitang “uhay” na nangangahulugang tangkay kung saan umuusbong ang mga butil ng palay.

Nagsimulang ganapin ang Uhayan Festival noong 2008 na noon ay itinatapat sa kapanahunan ng pag-ani. Ang Uhayan Festival ay nabuo sapagkat nakita ng mga nanunungkulan noong panahon na iyon kung gaano kasagana ang ani at kung paano nakatulong ang pagsasaka sa unti-unting paglago ng barangay. Mula rito, nagpasya ang Sangguniang Barangay noong 2008 na lumikha ng ordinansa para sa taunang pagtatampok ng Uhayan Festival. Ang Uhayan Festival ay karaniwang ginugunita ng pista hanggang limang araw. Sa kapanahunan ng pista, nagkakaroon ng mga *variety shows, singing contests, dance contests*, at iba pa na may layuning itampok ang Macabling bilang isang agrikultural na pamayanan. Itinuturing ito bilang isang panahon kung saan ang bawat sitio at kapitbahayan ay nagkakilala, naghahanda, nagtutulungan, at nagkakaisa.

Sa kasalukuyan, wala pang pananaliksik ang naisasagawa upang dalumin ang Uhayan Festival. Bukod dito, wala pang anumang pag-aaral ang tumatalakay sa pagiging likas-kaya o sustentable ng

nasabing kapistahan. Ang pag-aaral na ito ay maaaring magsilbing batayan ng mga susunod pang pag-aaral tungkol sa Uhayan Festival. Bukod dito, ang pag-aaral din ay maaaring makatulong sa mga namamahala sa pagtatampok ng kapistahan upang makita ang iba’t ibang likas-kayang katangian ng Uhayan Festival tungo sa patuloy na pagpapabuti at pagpapayaman ng Uhayan Festival.

1.1 Konseptwal na Balangkas

Ginamit ng pag-aaral na ito ang balangkas na Pistang Pamana Pistang Naayon na nilikha ni Bandala (2018) upang dalumin ang mga likas-kayang katangian ng Uhayan Festival. Ang balangkas na ito ay angkop sa pananaliksik sapagkat ito ay nabuo mula sa danas ng mga kapistahan sa Pilipinas. Bukod dito, ang nasabing balangkas ay angkop din na gamitin sa mga maliliit na kapistahan tulad ng Uhayan Festival.

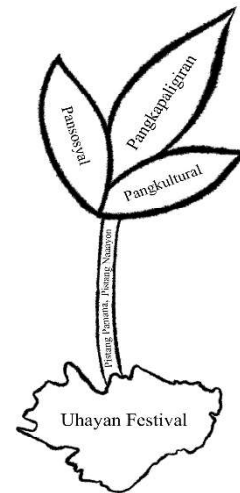


Figura 1. *Konseptwal na Balangkas ng Pag-aaral*

Gamit ang balangkas na ito, maingat na sinuri ng mga mananaliksik ang aspektong sosyo-kultural at pangkapaligirang ng Uhayan Festival sa pamamagitan ng pagsusuri sa mga pinakamahuhusay na estratehiya ng Uhayan Festival. Tinalakay sa sosyal na aspekto ang mga gawain na nagtataguyod ng pagkakabuklod-buklod ng mga lokal.

Tinalakay naman sa pangkultural na aspekto ang mga itinatampok sa Uhayan Festival na may mga kahulugan at kabuluhang pangkultura katulad ng mga sayaw, pagkain, at kasuotan ng mga kalahok sa Uhayan Festival. Sa pangkalahatan, ang aspektong ito sumasaklaw sa kakayahan ng Uhayan Festival na itampok at panatilihin ang agrikultural na pagpapahalaga ng Barangay Macabling.



Sa ikatlong aspekto tinalakay ang pangkapoligirang aspekto na may kinalaman sa pagpapanatiling masinop at organisadong kalikasan tuwing pagdiriwang ng Uhayan Festival. Sakop din nito ang pagtiyak sa seguridad at kaligtasan ng kasangkot sa Uhayan Festival pati na rin ang mga bisita at turista.

1.2 Layunin ng Pag-aaral

Layunin ng pag-aaral na ito na dalumatin ang sosyo-kultural at pangkapoligirang aspekto ng Uhayan Festival sa Barangay Macabling, Sta. Rosa City, Laguna gamit ang likas-kayang balangkas na Pistang Pamana Pistang Naayon. Layunin ng pag-aaral na tugunan ang mga sumusunod na tiyak na layunin:

1. suriin ang mga gawain sa Uhayan Festival na nagtataguyod ng pagkakaisa at pakikisangkot (Pansosyal na Aspekto) ng mga residente ng Barangay Macabling;
2. tukuyin ang mga gawain sa Uhayan Festival na may kinalaman sa pagpapanatili at pagpapatibay ng kultura (Kultural na Aspekto) ng Barangay Macabling; at
3. suriin ang mga estratehiyang ginagamit sa pangangasiwa ng kapaligiran (Pangkapoligirang Aspekto) sa tuwing idinaraos ang Uhayan Festival sa Barangay Macabling

2. METODOLOHIYA

Dinalumat ng palarawang pag-aaral na ito ang likas-kayang katangian ng Uhayan Festival batay sa balangkas ng Pistang Pamana Pistang Naayon ni Bandala (2018). Ang mga datos sa papel na ito ay kinalap sa pamamagitan ng katutubong pamamaraan ng pakikipagkuwentuhan (informal conversation) at ginabayang talakayan (collective indigenous discussion) sa mga susing tao na may kaugnayan sa pagpapalano at pagpapatupad ng Uhayan Festival sa Barangay Macabling, Sta. Rosa City, Laguna. Kabilang sa mga naging kasangkot sa pag-aaral ay ang mga dati at kasalukuyang kasapi o konsehal ng Sangguniang Barangay ng Macabling, dati at kasalukuyang kasapi ng Sangguniang Kabataan ng Macabling, at iba pang mahahalagang susing tao na may kinalaman sa pagpapalano at pagsasagawa ng Uhayan Festival.

Ang mga tanong at gabay sa talakayan ay sumailalim sa content validity upang matiyak na makakalap ang mga kinakailangang datos na tutugon sa layunin ng pag-aaral. Humingi ng pahintulot ang mga mananaliksik na irekord ang kabuonan ng pakikipagkuwentuhan (informal conversation) at ginabayang talakayan (collective indigenous discussion). Ang mga nairekord na Zoom video meeting ay sumailalim sa proseso ng transkripsyon at

coding. Gamit ang likas-kayang balangkas ng Pistang Pamana Pistang Naayon, dinalumat at sinuri ang iba't ibang likas-kayang katangian ng Uhayan Festival batay sa Pansosyal na Aspekto, Pangkultural na Aspekto, at Pangkapoligirang Aspekto.

3. RESULTA AT PAGTALAKAY

Tinalakay sa bahaging ito ang iba't ibang gawain sa Uhayan Festival na nagpapakita sa pagiging likas-kaya o sustentable ng kapistahan. Hinati sa tatlo ang pagtalakay ng mga datos batay sa iba't ibang aspekto ng Pistang Pamana Pistang Naayon ni Bandala.

3.1 Pansosyal na Aspekto

Nakapaloob sa pagdiriwang ng Uhayan Festival ang sari-saring gawain at programa na nagtataguyod ng pagkakaisa ng mga mamamayan ng Barangay Macabling. Sa pamamagitan nito ay naipamamalas ang pagkakabuklod-buklod ng mga buong pamayanan upang matagumpay na maitampok ang kapistahan.

Talahaanayan 1. Mga Gawaing Nagpapakita ng Pansosyal na Aspekto ng Uhayan Festival

Pinakamahuhusay na Gawain	Gampanin sa Uhayan Festival
Dance Exhibition	Ito ang patunay sa kakayahan ng kapistahan na maging lunduyan ng pagkakaisa, sapagkat naipapamalas nito ang pagsasama at pagkakaisa ng mga kalahok mula sa paghahanda hanggang sa araw ng patimpalak. Ang programang ito ang isa sa mga rason kung bakit at paano nagkakaisa ang mga taga-Macabling. Nabanggit ni Teodori at Lullof (1998) na ang pakikilahok sa mga kapistahan ay malaking kadahilanan sa pag-usbong ng pagkakaisa sa loob ng isang pamayanan.
Street Dance Competition ng Bawat Purok ng Barangay	Ipinahihwatig sa sayaw ng <i>street dance competition</i> ang sining at pagiging malikhain ng nagkakaisang pangkat. Bago pa man ang araw na ito ay gaganapin, ibayong pag-eensayo ang kinakailangan upang matiyak na ang bawat pangkat ay handa. Makikita ang pagkakaisa ng mga kasapi ng Uhayan Festival sapagkat naipapamalas ng bawat purok ang kanilang natatanging kultura at interpretasyon sa Uhayan Festival sa pamamagitan ng isang patas at konstruktibong paligsahan.
Palarong Pinoy	May malaking ginagampanan sa Uhayan Festival ang mga programa tulad ng Palarong Pinoy sapagkat isa ito sa ilang pamamaraan upang itaguyod ang nagkakaisa at nagtutulungang pangkat. Ang mga laro tulad ng <i>agawang baby palo sebo</i> , at <i>agawang buko</i> ay idinaraos sa kapanahunan ng Uhayan Festival



Variety Shows	sapagkat ito ay nagiging daluyan ng pagkakaisa at pagtutulungan ng pamayanan sa isang nakakatuwa at magaan na paraan. Sa konteksto ng Uhayan Festival, idinaraos ang <i>beauty pageants at Rosas ng Macabling</i> sapagkat ito ay isang kaganapan kung saan naipapamalas ng isang pangkat ang pagkakaisa sa pagpapakita ng suporta sa kanilang kinatawan. Nakikita dito kolaborasyon ng mga residente upang malikhaing bihisan at tiyakin na ang kanilang kinatawan ay handang makipagpaligsahan.
Ugnayan ng lokal na pamahalaan at simbahan	Isa sa mga katangian ng likas-kayang kapistahan ay ang kolaborasyon ng lokal na pamahalaan at simbahan. Sa Uhayan Festival, malinaw na ipinapakita ang pakikipag-ugnayan sa pagitan ng lokal na pamahalaan ng Macabling at ang simbahan. Sa pamamagitan nito, masinop na nailalatag ang gampanin ng dalawang mahalagang tagapagtaguyod ng kapistahan.

3.2 Pangkultural na Aspekto

Isa sa mga pamantayan upang masabing likas-kaya o sustentable ang isang kapistahan ay pagkakaroon nito ng mga gawaing nagtatampok sa natatanging kultura ng pamayanan. Nakapaloob sa pagdiriwang ng Uhayan Festival ang sari-saring gawain at programa na may kultural na kabuluhan at simbolismo.

Talahanayan 2. Mga Gawaing Nagpapakita ng Pangkultural na Aspekto ng Uhayan Festival

Pinakamahuhusay na Gawain	Gampanin sa Uhayan Festival
Malikhaing Kasuotan at Props na Nagpapakita sa Agrikultural na Kultura	Sa Uhayan Festival, masisilayan ang pagpapadaloy ng natatanging kultura sa pagsuot ng mga mananayaw ng damit na karaniwang suot ng mga magsasaka. Makikita rin na gawa sa palay, ang pangunahing produkto ng Macabling, ang mga props na kanilang ginagamit. Manipestasyon ito ng kulturang pang-agrikultura na taglay ng Macabling.
Pagsayaw	Ang pagsayaw ay isa sa mga paraan ng Uhayan Festival upang panatilihin ang kultura ng pagsasaka sa Barangay Macabling. Sa pamamagitan nito, malikhaing nailalapat ng mga mananayaw sa saliw ng awit ang galaw o kumpas na may kaugnayan sa pagsasaka.
Pagdakila at Pagkilala kay San Isidore Labrador	Malaking bahagi ng kasaysayan ng Barangay Macabling ang pagsasaka sapagkat isa ito sa mga dahilan kung bakit umunlad ang barangay. Ang Uhayan Festival ay isang papuri kay

Pagpapayaman sa Pampamilyang Pagpapahalaga	sa Malaki ang gampanin ng mga pampamilyang pagpapahalaga sa pagiging likas-kaya ng Uhayan Festival. Sa pamamagitan nito, napapanatili ang magandang relasyon ng mga kasapi ng isang pamilya dahil sila ay sama-samang naghahanda para sa Uhayan Festival. Isa rin itong panahon kung saan nagsasama at nabubuklod ang isang pamilya. San Isidore Labrador na itinuturing na patron ng mga magsasaka.
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3.3 Pangkapaligirang Aspekto

Ipinamalas ng Uhayan Festival ang iba't ibang mga hakbang upang matiyak na napangangalagaan ang kapiligran sa kabila ng magarbo at abalang pagtatampok ng kapistahan. Tinitiyak na hindi naisasakripisyo ang kalagayan ng kalikasan sa tuwing ginaganap ang Uhayan Festival.

Talahanayan 3. Mga Gawaing Nagpapakita ng Pangkapaligirang Aspekto ng Uhayan Festival

Pinakamahuhusay na Gawain	Gampanin sa Uhayan Festival
Kaligtasan ng Bawat Kasapi sa Uhayan Festival	Ang mga tagapagtaguyod ng pistahan ay nakikipag-ugnayan sa iba't ibang ahensya upang matiyak na ligtas at payapa ang pagdiriwang ng Uhayan Festival. Bukod dito, mayroon ding nakahanda na <i>emergency response team</i> ang Sangguniang Barangay sa panahon na may masaktan habang nagaganap ang pagdiriwang.
Kalinisan at Kaayusan ng Kapaligiran	Tinitiyak ang kalinisan ng kapaligiran sa Barangay Macabling sa gitna ng pagdiriwang ng Uhayan Festival. Ang Sangguniang Barangay ay nagtatakda ng mga susing tao at mga susing pangkat na nag-aayos at nagtatapon ng basura habang ginaganap ang pagdiriwang. Mahigpit at kontrolado ang proseso pagdating sa kalinisan ng kapaligiran.
Pangangasiwa sa Daloy ng mga Sasakyán	Dahil kailangan na ligtas ang mga mananayaw at ang mga manonood, ipinatupad ng opisyal ng Uhayan Festival na bawal dumaan ang mga kotse kapag sila ay namamarada. Nagsasara sila ng mga <i>entry points</i> upang walang kotse na makakapasok at nagkakaroon ng traffic plan upang matiyak din na hindi maantala ang karaniwang daloy ng mga sasakyán.
Integrasyon ng Kaalamang Pangkalikasan sa mga Gawain	Sa mga paligsahan katulad ng street dance competition, isa sa mga pamantayang tinitingnan ay kalinisan at kaayusan ng pagtatanghal. Bukod dito, kinakailangan din na ang mga materyales na gagamitin ay pawang recyclable at gawa sa mga indigenous material.



3.4 Paglalagom

Dinalumat ng pag-aaral na ito ang iba't ibang likas-kayang katangian ng Uhayan Festival sa Barangay Macabling, Sta. Rosa City, Laguna gamit ang balangkas na Pistang Pamana Pistang Naayon.

Ipinakita sa pag-aaral na ito ang kahalagahan ng iba't ibang aspekto upang magampanan ng iba't ibang kapistahan ang mga layunin nito habang tinitiyak ang pagiging likas-kaya nito. Ang mga kapistahan gaya ng Uhayan Festival ay isang produkto ng pagtutulungan ng iba't ibang mahahalagang sektor tulad ng lokal na pamahalaan, ang simbahan, gayundin ang mga mismong residente ng pamayanan na aktibong nakikiisa sa pagtatampok nito. Ang pagtatampok ng mga kapistahan ay tumatawid hindi lamang sa pagtatampok ng kultural na aspekto kundi pati rin ang pagpapakikita sa magandang ugnayan ng mga taong bahagi ng kapistahan habang tinitiyak ang pangangalaga sa kapaligiran. Inilatag ng pag-aaral na ito ang kahalagahan ng pagdalumat sa likas-kayang katangian ng isang kapistahan upang magsilbing pagtataya sa mga *stakeholders* ng kapistahan. Ang mga natukoy na gawain ay maaaring maging batayan ng mga tagapagtaguyod ng Uhayan Festival upang panatilihin ang pagiging likas-kaya ng Uhayan Festival.

Iminumungkahi ng pag-aaral na ito ang mas malalim pang pagdalumat sa mga likas-kayang katangiang taglay ng mga kapistahan mula sa pananaw ng ibang stakeholders. Mahalagang mapag-aralan ang mga likas-kayang katangian ng kapistahan mula sa perspektibo ng mga residente, ng mga nagtatanghal sa kapistahan gayundin ang mga bisita at turistang tumutunghay na sa kapistahan. Bukod dito, mas mapayayaman pa ang mga ganitong uri ng pag-aaral kung mararanasan mismo ng mga mananaliksik ang pagdiriwang ng kapistahan upang makakalap ng mga pangunahin (primary data) datos.

4. PAGKILALA AT PASASALAMAT

Nais kilalanin at pasalamat ng mga mananaliksik ang mga sumusunod na taong naging bahagi ng pag-aaral na ito:

G. Jeyson Taeza, ang nagsilbing gabay at tagapayo ng mga mananaliksik sa pag-aaral na ito na walang sawang nagbigay ng mga mungkahi para sa pagpapabuti ng papel;

G. Janeson Miranda, ang nagsilbing tagapagturo para sa kursong Practical Research 3 at Practical Research 4 sa mga ginanap na mga sesyong naging batayan upang lalong palawigin ang pananaliksik na ito;

Ang lahat ng kaklase at kaibigan ng mga mananaliksik, sa walang sawang suporta na ipinamalas nila ay lubos na nakatulong sa

pagpapalakas ng loob at kumpiyansang matagumpay na matatapos ang papel na ito:

Sa kanilang mga magulang ng mga mananaliksik, ang isa sa mga rason upang sila ay makapag-aral, makapagsaliksik, at makapagtapos ng pag-aaral.

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Kamalayan, Pag-aangkop, at Pagpapatuloy: Pagbalangkas sa Diwa at Danas ng mga Comedy Bar Performers sa Panahon ng Pandemya Gamit ang Konsepto ng “Loob” ni Fr. Albert Alejo

Beatriz Eloisa C. Colar, Frances Mari F. Constantino, and Justine Anne Y. Rosete
De La Salle University Integrated School, Biñan City, Laguna

Jeyson T. Taeza, Research Adviser
De La Salle University Integrated School, Biñan City, Laguna

Abstrak: Ang pandemyang COVID-19 ay maituturing na pinakamalubhang pangkalusugang krisis na kinahaharap ng Pilipinas. Maraming sektor ng lipunan ang naapektuhan tulad ng edukasyon, transportasyon, at ekonomiya, lalo na ang industriya ng entertainment. Sa industriyang ito, isa sa mga pinakanaapektuhan ang mga comedy bar performers dahil sa pansamantala o permanenteng pagsasara ng mga comedy bars na pangunahing pinagkukunan nila ng kabuhayan. Layunin ng pag-aaral na balangkasin ang diwa at karanasan ng mga comedy bar performers sa panahon ng pandemya gamit ang “Konsepto ng Loob” ni Fr. Albert Alejo. Sinuri sa pag-aaral ang kamalayan ng mga comedy bar performers sa panahon ng pandemya (Abot-Malay), ang kanilang mga pag-aangkop sa kasagsagan ng pandemya (Abot-Dama), at ang mga paraan ng pagpapatuloy ng mga comedy bar performers sa panahon ng pandemya (Abot-Kaya). Kinalap ang mga datos sa pamamagitan ng dalawang serye ng katutubong pamamaraan na Pakikipagkuwentuhan sa mga comedy bar performers. Ang mga nakalap na datos ay sumailalim sa proseso ng transkripsiyon at coding. Sinuri at isinatema ang mga nakalap na datos batay sa iba’t ibang aspekto ng “Konsepto ng Loob.” Batay sa pag-aaral, malay ang mga kalahok sa kalagayan ng kanilang kapaligiran. Ang kamalayang ito ang pangunahing dahilan ng kanilang reaksyon at pagtugon sa pandemya. Samakatuwid, ang pag-aangkop sa panahon ng pandemya ay hindi lamang nakatuon sa pansariling kagustuhan ng isang indibidwal na ito ay mapagtagumpayan. Ito ay isang multi-sektoral na pagsulong na kinabibilangang ng sistematikong paglalalatag at pagpapatupad ng mga plano at polisiya.

Mga Susing Salita: pandemya; comedy bar performers; Abot-Malay; Abot-Dama; Abot-Kaya

1. PANIMULA

Ang pandemyang COVID-19 ay maituturing na pinakamalubhang krisis pangkalusugan na kinakaharap ng daigdig mula noong Ikalawang Digmaang Pandaigdig (Chakraborty at Maity, 2020). Kinilala ng World Health Organization (WHO) noong Enero 30, 2020 ang COVID-19 bilang isang *health emergency crisis* at kalaunan ay idineklara na isang pandemya dahil sa patuloy na pagkalat nito sa iba’t ibang panig ng mundo (Dubey et al., 2020). Ayon sa tala ng WHO noong Enero 23, 2021, umabot na sa 96,877,399 ang bilang ng kumpirmadong kaso at 2,098,879 naman ang bilang ng mga nasawi dahil sa sakit.

Sa Pilipinas, noong Marso 7, 2020, naitala ng Department of Health (DOH) ang unang lokal na transmisyon sa bansa. Noong Marso 8, 2020 naman ay nagdeklara ng *state of national emergency* (Vallejo Jr at Ong, 2020) dahil sa patuloy na pag-akyat ng mga

kasong idineklara na ang National Capital Region (NCR) ay sasailalim sa *quarantine* at kalaunan ay ipinatupad na rin ito sa buong Luzon.

Malaki ang naging epekto ng pandemya sa iba’t ibang sektor ng Pilipinas tulad ng edukasyon, transportasyon, at ekonomiya. Maraming mga Pilipino ang nawalan ng trabaho dahil sa mga restriksiyong ipinatupad. Ayon sa tala ng Philippine Statistics Authority noong Enero 2021, apat na milyong Pilipino ang walang trabaho (de Vera at Canivel, 2021). Dahil hindi makapagtrabaho, marami ang nakadepende sa suportang ibinibigay ng pamahalaan. (Purugganan, 2020).

Isa ang *entertainment industry* sa nakaranas ng matinding epekto mula sa pandemya (Senate of the Philippines, 2020). Ayon sa ulat ng Philippine Statistics Authority noong Abril 2020, ang mga trabaho mula sa *arts, entertainment, at recreation* ay ang pinakamataas na *sub-sektor* na nawalan ng



hanapbuhay na umabot ng 54% (de Vera, 2020). Ayon sa pahayag ng Film Development Council of the Philippines (FDPC) Chairperson at CEO Lisa Dino-Seguerra, ang mga manggagawa sa ilalim ng industriya na ito ay hindi nakatanggap ng anomang *cash aid* mula sa pamahalaan (Senate of the Philippines, 2020). Sila ay ikinunsiderang bahagi ng impormal na sektor dahil hindi sila kabilang sa “*most vulnerable*”. Kabilang ang *arts, dance, music, theater*, at *comedy industry* sa mga naapektuhan sa ilalim ng industriyang ito.

Sa ilalim ng industriyang ito, lubhang naapektuhan ang *comedy bar industry*. Nagsara ang iba’t ibang comedy bars na dahilan upang mawalan ng trabaho ang maraming comedy bar performers sa bansa. Dahil dito, ang ilan ay bumalik sa kanilang dating mga trabaho o nagbenta online (Cruz, 2020).

Ang pandemyang COVID-19 ay isang kalamidad na bago at hindi nakasanayan ng mga Pilipino. Ang Pilipinas ay lantad sa iba’t ibang kalamidad tulad ng bagyo, lindol, baha, at iba pa. Ayon sa mga pag-aaral, ipinamalas ng mga Pilipino ang iba’t ibang paraan upang umangkop sa kalamidad, ilan dito ang pagtulong sa sarili at pamilya (Lapa, et al., 2016); pagtulong sa kapwa (Badie, 2020); pananampalataya sa Diyos (Gil Cuesta et al., 2018); pagtanggap sa kanilang sitwasyon (Garcia et al., 2016); pagiging maparaan (Cutillas et al., 2015); paggamit ng *humor* (Anga at Diaz, n.d.); at pagkakaroon ng pag-asa na sila ay makakabangon (Bantayan at Cabintoy, 2019).

Ang karanasan ng mga Pilipino sa pangkalusugang krisis ay hindi pa malalim na napag-aaralan at naidodokumento. Batay sa paggalugad ng mga mananaliksik sa mga mapagkakatiwalaang database tulad ng Philippine E-journals, EbscoHOST, at Google Scholar, iilan pa lamang ang mga pag-aaral na pumaksa sa nasabing usapin. Bukod dito, wala pang pag-aaral na naging tiyak na dalumatin ang karanasan ng mga Pilipinong kabilang sa impormal na sektor na hindi nakatanggap ng anomang tulong mula sa pamahalaan tulad ng mga *comedy bar performers*. Mahalagang mailagay at mapag-usapan sa ganitong uri ng diskurso ang karanasan ng mga *comedy bar performers* upang maibahagi ang kanilang mga kuwentong-buhay sa panahon ng pandemya. Ang pag-aaral na ito magsisilbing instrumento upang mailarawan ang tunay na kalagayan ng mga nasa *entertainment industry* partikular ang mga *comedy bar performers* na lubha ring naapektuhan ng pandemya.

1.1 Konseptwal na Balangkas

Upang balangkasin ang diwa at danas ng mga *comedy bar performers* sa panahon ng pandemya, ginamit ng pag-aaral na ito ang Konsepto ng “Loob” ni Fr. Albert Alejo. Ayon kay Alejo (2018), ang pag-

unawa ng tao ay di lang pagmamasid sa kanyang paligid kundi pag-unawa rin ng kanyang “Loob”. Ang Loob ng Pilipino ay masalimuot at dinamiko na nagsisimula sa sarili patungo sa pakikipag-ugnay at pagkakasangkot sa panlabas. Sa pagbubuo ng Loob, ang tao ay hindi lang pagmumulat sa sariling kamalayan at pakiramdam, kundi pagsasaayos din ng malay at dama sa paraang tugma sa pagkakaunawa sa kanyang paligid at sa mga pangyayari. Ang “Loob” ay binubuo ng tatlong aspekto: Abot-Malay na tumutukoy sa kaalaman sa kalagayan, sanhi ng problema, at lagay ng pamayanan; Abot-Dama na tumutukoy sa pakiramdam, kasama rin dito ang damdamin, ugali, at kakayahan sa sitwasyong nararanasan; at Abot-Kaya na tumutukoy sa pagbubuo ng Loob, partikular ang desisyon at aksyon ng tao bilang tugon sa mga suliranin at udyok ng kalooban.

Ang Konsepto ng “Loob” ay nagamit lamang sa karanasan ng mga Pilipino sa baha at bagyo, ngunit hindi pa ito nagagamit sa pag-aangkop ng mga Pilipino sa panahon ng krisis pangkalusugan (Ardales, 2015). Binalangkas ng pag-aaral na ito ang Abot-Malay na sumasaklaw sa kaalaman at kamalayan ng mga *comedy bar performers* sa panahon ng pandemya, ang Abot-Dama na tungkol sa mga damdaming nararanasan ng mga *comedy bar performers* sa mga hamon at pagsubok na dala ng pandemya, at Abot-Kaya na hinggil naman sa ginagawang reaksiyon at pagtugon ng mga *comedy bar performers* upang matugunan ang mga epekto ng pandemya.

1.2 Layunin ng Pag-aaral

Sa panahon ng pandemya, maraming sektor sa Pilipinas ang malubhang naapektuhan dulot ng mga hamon na dala nito. Isa na rito ang *entertainment industry*, partikular ang mga *comedy bar performers* dahil sa pansamantala o patuloy na pagsasara ng mga *comedy bars* na pangunahing pinagkukunan ng kabuhayan. Layunin ng pananaliksik na ito na pag-aralan ang diwa at danas ng mga *comedy bar performers* sa panahon ng pandemya gamit ang Konsepto ng “Loob” ni Fr. Albert Alejo. Tiyak na layunin ng pag-aaral na ito na:

1. suriin ang kamalayan (Abot-Malay) ng mga *comedy bar performers* sa panahon ng pandemya;
2. mailarawan ang kanilang mga pang-aangkop (Abot-Dama) sa kasagsagan ng pandemya at,
3. isalaysay ang pagpapatuloy (Abot-Kaya) ng mga *comedy bar performers* sa panahon ng pandemya.

2. METODOLOHIYA



Ang kwalitatibong pag-aaral na ito ay gumamit ng penomenolohikal na lapit sa pananaliksik upang dalumin ang kuwentong-buhay at karanasan ng mga *comedy bar performers* sa panahon ng pandemya. Bukod dito, ang mga datos ay kinalap sa pamamagitan ng katutubong pamamaraan na pakikipagkuwentuhan (*informal conversation*). Ang ganitong paraan ng pagkalap ng mga datos ay angkop sa pag-aaral upang malayang maikuwento ng mga kasangkot sa pag-aaral ang kanilang karanasan.

Labing-isa (11) ang kabuuang bilang ng mga *comedy bar performers* na boluntaryong naging kasangkot sa pag-aaral na ito. Ang mga kasangkot sa pag-aaral ay pinili sa pamamagitan ng *chain-referral sampling* at tiniyak na taglay nila ang mga sumusunod na katangian: may gulang 18 pataas, pangunahing kabuhayan ang pagiging isang *comedy bar performers*, at nawalan o nagsara ang pinapasukang bar dahil sa pandemya.

Bagamat pakikipagkuwentuhan ang ginamit na paraan ng pagkalap ng datos, naghanda ang mga mananaliksik ng mga gabay na katanungang sumailalim sa *content validity* upang matiyak na makakalap ang mga kinakailangang datos sa pag-aaral. Ibinatay sa Konsepto ng “Loob” ni Fr. Albert Alejo: ang Abot-Malay, Abot-Dama, at Abot-Kaya ang pakikipagkuwentuhan. Ang unang serye ng pakikipagkuwentuhan ay nakatuon sa oryentasyon at pagbuo ng magandang ugnayan sa pagitan ng mga kasangkot sa pag-aaral at mananaliksik upang mas malayang maikuwento ng mga kalahok ang kanilang mga karanasan. Sa unang serye rin naganap ang unang bahagi ng pakikipagkuwentuhan. Samantala, ang ikalawang serye naman ay nakapokus sa balidasyon ng kawastuhan ng mga nakalap na datos lalo na’t ang pakikipagkuwentuhan ay naganap sa pamamagitan ng *video conference*.

Sa pahintulot ng mga kasangkot sa pag-aaral, ang kabuuan ng pakikipagkuwentuhan ay inirekord at sumailalim sa proseso ng transkripsiyon at coding. Ang mga naprosesong kasagutan ay binalangkas at sinuri gamit ang mga aspekto ng Konsepto ng “Loob”: Abot-Malay, Abot-Dama, at Abot-Kaya.

3. RESULTA AT PAGTALAKAY

Binalangkas at tinalakay sa bahaging ito ang karanasan ng mga *comedy bar performers* sa gitna ng pandemya gamit ang iba’t ibang aspekto ng Konsepto ng “Loob”. Nahati ang pagtalakay sa tatlo: Abot-Malay, Abot-Dama, at Abot-Kaya.

3.1. Abot-Malay

Ipinapakita ng mga datos na nakalap ang kamalayan ng mga *comedy bar performers* sa kasagsagan ng pandemya. Ayon sa pag-aaral nina Cutillas et al. (2015), mahalaga ang pagkakaroon ng

kaalaman at kamalayan sa epekto ng iba’t ibang kalamidad upang makapaghanda at posibleng mabawasan ang paglala nito. Mahihinuha dito na ang mga kalahok ay mayroong kaalaman sa panahon ng krisis upang malagpasan ang mga pagsubok na dala nito.

Mula kay Ardales (2015), sakop ng Abot-Malay ang kaalaman tungkol sa kalamidad. Dala ng hindi inaasahan ang pagpasok ng pandemya, ang karamihan sa mga kalahok ay hindi nakapaghanda. Dahil pansamantala o permanenteng nagsara ang kanilang mga pinagtatrabahuhan, naapektuhan ang kanilang pinansyal na kapasidad. Hindi makamit ng karamihan ang pang-araw-araw na pangangailangan at hindi rin sila nakakuha ng sapat na tulog mula sa gobyerno. Mayroon ding epekto ang pandemya sa kanilang komunidad. Kahit mas umayos na ang kalagayan ng lugar para sa ilan, mayroon pa ring mga protokol. Bilang karagdagan, naapektuhan ang *mental health* ng kanilang mga kasamahan sa *comedy bar*. Problema rin nila ang kakulangan sa pera. Isang pagsubok ang pandemya sa *comedy industry*. Bagaman may ilang *comedy bars* na ang nagbukas, hindi pa rin ito *fully operational*. Naging sorpresa sa mga kalahok ang panahon na itinagal ng pandemya. Makikita dito na mayroong kakulangan sa kaalaman ang mga kalahok tungkol sa paghahanda, ngunit naging malay sila sa mga nangyayari sa kanilang paligid sa kasagsagan nito. Alam nila ang sitwasyon ng kanilang komunidad at ang hirap na nararanasan ng *comedy industry* at kapwa *performers*. Marami ang gumamit ng teknolohiya upang malaman ang mga ito. Kahit malubha ang kanilang naging sitwasyon, tingin pa rin nila na babalik sa dati ang daloy ng *comedy bar performing*.

3.2. Abot-Dama

Nagdulot ng iba’t ibang damdamin at reaksyon ang pandemya mula sa mga kalahok. Ayon sa mga nakalap na datos, positibo at negatibo ang mga ito. Kahit na sila ay nakakaranas ng mga matinding balakid, kinakaya nilang malagpasan ang mga ito at patuloy pa ring nagsusumikap upang makabangon.

Mula sa pag-aaral ni Ardales (2015), ang Abot-Dama ay tumutukoy sa pakiramdam ng tao sa naganap na kalamidad at sa personal na ugali o katangian na ipinamalas sa kahirapang dulot ng kalamidad. Nakaramdam ng kalungkutan at pagkabalisa ang mga kalahok noong nagsara ang mga *comedy bar* na kanilang pinagtatrabahuhan. Sila ay nabigla sa mga naging epekto ng pandemya sa kanilang mga buhay. Sa kasalukuyan, dahil sa mga pagbabagong kanilang nararanasan, kapansin-pansin na sila ay nahihirapan. Sa kabila nito, nananatili pa rin silang positibo at determinadong iahon ang kanilang sarili mula sa mga paghihirap na kanilang nararanasan dulot ng pandemya. Dahil mayroong



ilang *comedy bar* ang unti-unting nang nagbubukas, umaasa sila na babalik sa dati ang daloy ng *comedy bar performing*. Sila ay handang bumalik sa pagiging isang *comedy bar performer* kapag nabigyan sila ng pagkakataon. Mayroon pa rin silang hilig na magpasaya ng mga tao at magtanghal sa entablado. Dahil sila ay *comedy bar performers*, pagiging masayahin ang katangiang nadala nila at nakatulong upang harapin ang mga pagsubok ng pandemya. Namamalagi ang pagiging positibo sa kasagsagan ng krisis na ito, napapatawa at napapangiti nila ang mga tao sa kanilang paligid. Gaya ng nabanggit sa pag-aaral ni Yapan (2019), kayang harapin ng mga tao ang sakuna sa tulong ng kanilang emosyon. Mahihinuha na ang kanilang nararamdaman at ugaling ipinamalas ay konektado sa kanilang sitwasyon at paligid pati na rin ang angking pagkilos upang maitawid ang pang araw-araw na pangangailangan. Dulot din nito ang kanilang sitwasyon at kamalayan sa nangyayari sa paligid habang ang kanilang angking pagkilos ay epekto ng kanilang nararamdaman at ugaling ipinamalas.

3.3. Abot-Kaya

Ayon sa datos, ang mga kalahok ay may iba't ibang paraan upang umangkop sa mga pagsubok na kanilang nararanasan. Tinanggap nila ang mga naging pagkakaiba ng kanilang buhay noon sa ngayon at patuloy na hinaharap ang mga hamon na dala ng pandemya.

Ang Abot-Kaya ay ang reaksiyon na tumutugon sa panganib at angking pagkilos at desisyon upang pansamantalang makaraos sa panahon ng kalamidad (Ardales, 2015). Ayon kay Alejo (2018), ito ay ang pagtugon sa Abot-Malay at Abot-Dama. Ang pandemya ay hindi inaasahan ng nakararami. Ang mga sakuna ay may iba't ibang konteksto, gayunpaman ang alaala ng lipunan mula sa mga nakaraang sakuna ay maaaring hindi magamit sa pagtugon sa nararanasan. Kaya, anomang epekto ng sakuna ay kinakailangan gamitan ng *resiliency* (Candelaria, 2016). Dahil nagsara ang kanilang pinagtatrabahuhan, kinailangan nilang maghanap ng ibang paraan upang kumita para matugunan ang kanilang mga pangangailangan. Hindi man hilig ng iba ang hanapbuhay na kanilang pinasukan, pursigido pa rin silang ipagpatuloy ito. Nagdala ng stress ang epekto ng pandemya sa mga kalahok. Dahil dito, mayroon silang iba't ibang paraan na produkto ng kanilang pagkamalikhain upang gumaan ang kanilang nararamdaman. Bilang karagdagan, malay sila sa mga negatibong nangyari sa kanilang paligid. Kahit na nagdulot ito ng kalungkutan, hinaharap nila ito at patuloy na nangangarap. Ipinapakita rito na sinusubukan nilang umayon sa naging sitwasyon upang malagpasan ang mga paghihirap na kanilang nararanasan.

3.4. Paglalagom

Binalangkas ng pag-aaral na ito ang diwa at danas ng mga *comedy bar performers* sa panahon ng pandemya gamit ang Konsepto ng “Loob” ni Fr. Albert Alejo.

Ipinakita ng pag-aaral ang pagiging malay ng mga *comedy bar performer* sa mga nangyayari sa kanilang paligid. Ang kanilang kamalayan ay tumatawid mula sa panloob na kamalayan tungo sa panlabas na kamalayang pumapaksa sa politikal at kasalukuyang kalagayan ng kanilang pamayanan. Malaki ang ginampanan ng kamalayang ito sa kanilang aksyong ginagawa upang pansamantalang makaraos sa panahon ng kalamidad batay sa kanilang pansariling mga pagpapahalaga at paniniwala upang tugunan ang mga pinsalang dulot ng pandemya. Ipinakita sa pag-aaral na bukod sa pansariling pagpapahalaga at paniniwala, malaki rin ang papel ng mga panlabas na aspekto tulad ng pamilya, lipunan, at pamahalaan upang matagumpay na makaangkop sa mga hamong ito.

Gamit ang mga awtentikong datos, kinumpirma ng pag-aaral na ito ang tunay na kalagayan ng isang bulnerableng sektor na hindi nabibigyan ng pansin. Bagamat ipinamalas ng mga *comedy bar performers* ang iba't ibang malilikhaing pamamaraan upang maibsan ang dagok na dala ng pandemya, hindi maitatangi ang agarang pagtugon ng kinauukulan sa kanilang mga pangangailangan. Ang pag-aangkop sa pandemya ay hindi lamang nakabatay sa kagustuhan ng isang indibidwal na ito ay mapagtagumpayan bagkus ito ay isang multi-sektoral na pagsulong na kinabibilangan ng sistematikong paglalalatag at pagpapatupad ng mga plano at polisiyang titiyak sa magandang kalagayan ng mga tao. Ang pandemya ay isang isyung dapat mas bigyang-pansin dahil isa itong suliranin na patuloy na nakakaapekto hindi lamang sa mga *comedy bar performers*, ngunit pati na rin sa pangkalahatang pamumuhay ng mga Pilipino.

Iminumungkahi ng papel na ito ang mas malalim pang pag-aaral ukol sa kalagayan ng ibang bulnerableng sektor na patuloy na naaapektuhan ng pandemya. Mainam na magkaroon ng isang longitudinal na pag-aaral upang higit pang mabuo ang pagbalangkas sa karanasan ng mga *comedy bar performers* sa panahon ng pandemya. Mainam ding pag-aralan kung paano nabago ng pandemya ang estilo at naratibo ng mga *comedy bar performers* sa kanilang mga pagtatanghal.

4. PAGKILALA AT PASASALAMAT

Nais ng mga mananaliksik na ipaabot ang kanilang pasasalamat sa mga kalahok ng pag-aaral sa paglalaan ng oras. Sa kabila ng hirap na kinakaharap sa gitna ng pandemya, hindi ito naging hadlang at



patuloy silang nagpakita ng interes sa pagbabahagi ng kanilang kuwento. Namulat ang mga miyembro sa kanilang mga ibinahaging karanasan at magsisilbing inspirasyon upang maibahagi ang kanilang karanasan sa mga ganitong uri ng diskurso.

Taos-puso rin silang nagpapasalamat sa mga guro, lalo na sa kanilang tagapayo na si G. Jeyson Taeza, na patuloy na gumabay sa pagsusulat ng pananaliksik. Mainit na nagpapasalamat din ang nais ipaabot ng mga mananaliksik sa kanilang mga magulang para sa pagpopondo at pagbibigay ng suporta sa pananaliksik. Dahil sa inyong mga suporta, naisakatuparan nila ang isang makabuluhang pag-aaral. Maituturing na isang mabungang paglalakbay ang pagbuo nito. Kahit maraming pagsubok ang napagdaanan ng bawat isa sa proseso, marami silang aral at pagpapahalaga na natutuhan dito. Napabuti ang kanilang kahusayan sa komunikasyon at nahasa ang kanilang pagsusulat sa Filipino.

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Mga Proseso at Naratibo: Isang Preliminaryong Pagtatala sa Magnetic Folk Healing Bilang Katutubong Pamamaraan ng Pagpapagaling sa Barangay Kinabuhayan at Sta. Lucia, Dolores, Quezon

Maria Elnora A. Abante and Kyla Therese G. Quebrar
De La Salle University Integrated School, Biñan City, Laguna

Jeyson T. Taeza, *Research Adviser*
De La Salle University Integrated School, Biñan City, Laguna

Abstrak: Ang Pilipinas ay mayaman sa iba't ibang katutubong pamamaraan ng pagpapagaling na may kaugnayan sa kultura, paniniwala, at tradisyon ng mga Pilipino. Sa kasalukuyan, marami pa ring mga katutubong pamamaraan ng pagpapagaling sa bansa ang hindi naitatala, partikular ang ilang mga lugar na malapit sa Bundok Banahaw. Layunin ng pag-aaral na ito na magsagawa ng isang preliminaryong pagtatala sa magnetic folk healing bilang katutubong pamamaraan ng pagpapagaling sa Barangay Kinabuhayan at Sta. Lucia, Dolores, Quezon. Ang case study na ito ay nakapokus kay Ate Mel, isang magnetic folk healer. Kinalap ang mga datos sa katutubong pamamaraan ng pakikipagkwentuhan at nakikiugaling pagmamasiid. Sinuri ang mga datos batay sa paraan ng pagtamo ng magnetic folk healing, proseso ng pagpapagaling, at mga naratibong may kaugnayan sa mga paniniwala sa Bundok Banahaw. Ang paraan ng pagtamo ng magnetic folk healing ay nakaangkla sa kapangyarihan na nakapaloob sa Bundok Banahaw sa Dolores, Quezon. Ang kakayahan ng magnetic folk healer ay ipinagkakaloob sa mga taong may pananampalataya at paggalang sa kapangyarihang taglay ng Bundok Banahaw. Inilatag din ng pag-aaral na ito ang mga proseso ng pagriritwal at materyales na ginamit sa magnetic folk healing tulad ng langis. Siniyasat din ng pag-aaral na ito ang mga naratibong mula sa kasangkot ng pag-aaral na may kaugnayan sa mga paniniwala sa mga nilalang na nasa ikatlong uri, tulad ng engkanto, duwende, at mga espiritu. Sa pangkalahatan, sa kabila ng pag-usbong ng modernong medisina, nananatiling may mga Pilipinong sumasangguni sa mga katutubong pamamaraan ng pagpapagaling tulad ng magnetic folk healing.

Key Words: magnetic folk healing; proseso; ritwal; katutubo; Bundok Banahaw

1. PANIMULA

Bago pa man dumating ang mga dayuhan sa Pilipinas, taglay na ng mga sinaunang Pilipino ang napakayamang kultura. Kabilang sa yamang taglay ng sinaunang Pilipinas ay ang mga iba't ibang katutubong pamamaraan ng pagpapagaling. Itinuturing na mahalagang salik ang katutubong kaalaman, kultura, at tradisyunal na gawain sa pagpapaunlad ng katutubong pamamaraan ng pagpapagaling. Samakatuwid, ang mga ito ay makabuluhan sa sistema ng pangangalaga ng kalusugan sa mga lokal na komunidad (F. L. Jocano, 1966; Mc Laughlin & Braun, 1998).

Iba't ibang uri ng katutubong pamamaraan ng pagpapagaling ang patuloy na umiiral sa iba't ibang bahagi ng bansa. Ang ilang halimbawa ay ang Dawaks ng mga Kalingas (Martin et al., 2012), ang mga pang gawi ng pangkat etnikong Pala'wan

(Villapa, 2017), ang Sahuma mula sa Zamboanga City (Esperat et al., 2020), at ang mga mananambal ng Cebu (Berdon, 2016). Bukod dito, ayon kay Gaabucayan (1971), laganap din ang mga manggagamot tulad ng albularyo, herbolario, manghihilot, mananambang, mananawal, at mambabarang.

Sa kabila ng patuloy na pag-iral ng mga katutubong pamamaraan na nakaangkla sa kultura at paniniwala ng mga Pilipino, isa sa mga maituturing na hamon sa mga ganitong uri ng pagpapagaling ay ang mabilis na pag-usbong ng modernong medisina at teknolohiya. Ang hamong ito ay nagdadala ng unti-unting pagbabago sa kulturang etniko ng mga pamayanan na maaaring nagreresulta sa pagkawala nito, o ang tinatawag na ethnocide (Martin et al., 2012). Mahalagang magkaroon pa rin ng kamalayan ukol sa mga katutubong pamamaraan na hindi pa naidodokumento sapagkat ang mga ito ay



repleksyon ng kultura, paniniwala, at tradisyon ng mga Pilipino. Ang mga pag-aaral at pagdodokumento sa ganitong uri ng mga pagpapagaling ay isang mabisang paraan upang mapanatili ang mga ito sa kabila ng modernisasyon.

Isa sa mga mayayamang lugar sa Pilipinas, kung tungkol sa mga katutubong pagpapagaling ang pag-uusapan, ay ang Bundok Banahaw at ang mga karatig na lugar na matatagpuan sa paanan nito. Ang Bundok Banahaw ng Dolores, Quezon ay isang bulkan na matatagpuan sa mga hangganan ng mga lalawigang Laguna at Quezon. Ang paligid ng Banahaw ay kombinasyon ng mga higitang sinaunang puno, luntiang halaman, talon, ilog at kweba. Ang lugar na ito ay isang sagisag ng pasyon ng mga Pilipino para sa espiritwalidad at relihiyon, at sa gayon ay itinuturing ito na “Power Mountain”. Dahil dito, nabigyang-pansin kung paano nagsisimula ang mga pagpapagaling sa pamamagitan nang paglilinis ng parehong katawan at kaluluwa. Ang konsepto ng relihiyon sa Bundok Banahaw ay hindi lamang nakaangkla sa paniniwala, kasanayan, at mga ritwal na isinasagawa ng mga Romano Katoliko. Sa halip, iba’t ibang miyembro ng mga pangkat ng relihiyon at kulto ang dumadayo sa Bundok Banahaw, at ito ay ang mga sumusunod: (1) Ang sekta ng mga Rizalista; (2) Samahan ng Tatlong Persona Solo Diyos (STPSD), isang sekta na itinatag ni Agapito Illustre; (3) Suprema of De la Iglesia Mistica Filipina (SDLIM); at (4) Watawat ng Lahi (Abbang et al., 2016). Sa kabila ng napakaraming mga pag-aaral na naisagawa tungkol sa iba’t ibang paniniwalang nakalukob sa Bundok Banahaw, nananatiling may iba’t ibang paraan ng pagpapagaling sa bundok at mga karatig na lugar ang hindi pa naidodokumento. Isa na rito ay ang magnetic folk healing na isinasagawa sa Barangay Kinabuhayan at Sta. Lucia sa bayan ng Dolores, Quezon.

Ang magnetic folk healing ay isang katutubong pamamaraan na may kakayahang pagalingin ang iba’t ibang uri ng sakit na nararamdaman ng isang pasyente tulad ng pilay, sakit ng ulo, sakit sa tiyan at iba pang mga karamdamang maliban sa mga bukas na sugat. Ang magnetic folk healing ay may iba’t ibang baryasyon depende sa dalubhasa ng manggagamot at kung saang lugar ng katawan ito isinasagawa. Sa kabila ng kaibahan ng mga proseso nito, magkakatulad ang mga ito kung saan hindi idinadampi ang kamay ng magnetic folk healer sa bahagi ng katawan na pinagagaling.

Sa kasalukuyan, wala pang pagtatala o pagdodokumento ang naisasagawa ukol sa magnetic folk healing sa Barangay Sta. Lucia at Kinabuhayan sa Dolores, Quezon. Ang pag-aaral na ito ang magsisilbing kauna-unahang hakbang upang maitala ang nasabing katutubong pamamaraan.

Bilang isang preliminaryong pagtatala, ang pag-aaral na ito ay nakapokus sa kaso ng isang magnetic folk healer na si Ate Mel. Siya ang kaisa-isang manggagamot na dalubhasa sa magnetic folk healing sa Barangay Kinabuhayan at Sta. Lucia na matatagpuan sa Bundok Banahaw. Ang pag-aaral na ito ay magsisilbing batayan ng mga susunod pang pananaliksik na may layuning higit pang pag-aralan ang mga katutubong pamamaraan ng pagpapagaling sa Bundok Banahaw at mga karatig na lugar. Magdaragdag din ang pananaliksik na ito sa mga naisagawa ng pag-aaral tungkol sa Bundok Banahaw, sapagkat ang magnetic folk healing ay nakaugnay sa iba’t ibang mga paniniwala tungkol sa mahiwagang bundok.

Layunin ng pag-aaral na galugarin ang katutubong pamamaraan ng pagpapagaling na magnetic folk healing sa Barangay Kinabuhayan, Dolores, Quezon. Nilalayan nito na matugunan ang mga sumusunod na layunin:

- a. maitala ang paraan ng pagtamo ng kasangkot sa pag-aaral sa kakayahang makapag gamot sa pamamagitan ng magnetic folk healing;
- b. mailarawan ang proseso at mga pamamaraan ng magnetic folk healing; at
- c. mailahad ang mga paniniwala ng kasangkot sa pag-aaral.

2. METODOLOHIYA

Ang case study na ito ay may layuning magtakda ng preliminaryong pagtatala sa magnetic folk healing bilang katutubong pamamaraan ng pagpapagaling sa Barangay Kinabuhayan at Sta. Lucia, Dolores Quezon. Dahil ito ay isang preliminaryong pagtatala pa lamang, inilarawan ng pag-aaral ang iba’t ibang katangian ng magnetic folk healing katulad ng paraan ng pagtamo, ang proseso ng magnetic folk healing; gayundin ang mga naratibong may kaugnayan sa nasabing katutubong pagpapagaling. Ang pag-aaral na ito ay nakapokus sa kaso ni Ate Mel na isang kilalang magnetic folk healer sa Dolores Quezon.

Ang mga datos sa pag-aaral na ito ay kinalap sa pamamagitan ng pakikipagkuwentuhan sa kasangkot sa pag-aaral. Ang mga tanong at gabay na ginamit sa pakikipagkuwentuhan ay sumailalim sa content validity upang matiyak na wasto at sapat ang mga datos na nakalap. Bukod dito, ginamit sa papel na ito ang nakikiugaling pagmamasid upang maidokumento ang proseso ng magnetic folk healing. Sa pagpapahintulot ni Ate Mel at isa sa kanyang mga pasyente, kinuhanan ng larawan ng mga mananaliksik ang bawat mahalalagang hakbang sa



proseso ng magnetic folk healing.

Ang mga kabuuan ng pakikipagkuwentuhan ay sumailalim sa transkripsyon at coding, at ang naprosesong datos ay sinuri sa pamamagitan ng thematic analysis kung saan nakabuo ng tatlong tema ang pag-aaral. Una, ang tema ukol sa paraan ng pagtamo ng kakayahan ng magnetic folk healer. Ikalawa, ang proseso ng pagsasagawa ng magnetic folk healing. Ikatlo, ang mga naratibong nagpapahiwatig ng pagkakaugnay ng magnetic folk healing sa mga paniniwala tungkol sa Bundok Banahaw.

3. RESULTS AND DISCUSSION

Preliminaryong idinokumento ng pag-aaral na ito ang magnetic folk healing bilang katutubong pamamaraan ng pagpapagaling sa Barangay Sta. Lucia at Kinabuhayan sa Dolores Quezon. Hinati sa tatlong bahagi ang pagtatala: ang paraan ng pagtamo, proseso ng magnetic folk healing, at mga naratibo ng kasangkot sa pag-aaral tungkol sa iba't ibang paniniwalang may kaugnayan sa Bundok Banahaw.

3.1. Paraan ng Pagtamo ni Ate Mel ng Magnetic Folk Healing

3.1.1. Bundok Banahaw Bilang Pinagmulan ng Kakayahan

Ang Bundok Banahaw ang nagsilbing ugat ng kakayahang magpagaling ng aming susing kasangkot na si Ate Mel. Ang kanyang kapangyarihan ay unang ipinahayag sa kanya noong siya ay nasa hayskul; sa pagkakataong ito, nagkaroon siya ng matinding sakit sa ulo at hindi siya nakapasok sa eskwelahan. Ayon kay Mercado (1988), may isang ecstatic na elemento na maaaring pagdaanan ng isang manggagamot at sa pagdanas niya nito ay naaapektuhan siya ng sakit o minsan ay napagkakamalan na baliw.

3.1.2. Ang Nakakita ng Kanyang Kakayahan sa Santos Kalbaryo

Bukod rito, tuwing huling Sabado ng buwan ay nagno-novena si Ate Mel sa Santos Kalbaryo sa Bundok Banahaw. Mayroon siyang nakasalubong na magdadasal na mayroong third-eye at nakitaan siya ng liwanag sa noo at bukal ng tubig sa kamay. Ang mga ito ay sinasabing palatandaan na mayroon siyang panawagan sa bundok. Subalit walang eksaktong interpretasyon ang liwanag sa noo at bukal ng tubig sa mga kamay na nakita ng magdadasal sa kanya; ngunit ito pa rin ay mayroong matinding ugnayan sa kanyang pagtamo upang matuklasan niya ang kanyang kakayahan.

3.1.3. Mga Panaginip mula sa Bundok Banahaw

Karagdagan dito, noong nag-ibang bansa si Ate Mel, napaginipan niya na tinatawag siya ng Bundok Banahaw at hinihikayat siya na bumalik muli sa Pilipinas. Ang isang holy voice ay napaginipan naman ng banyagang si Fred Pankrast na pumunta sa Pilipinas at tumuloy sa tahanan ng pamilya ni Ate Mel. Isa si Fred sa nakakita ng kanyang kakayahan at nagpayo na ikuskos ang kanyang mga palad upang uminit ito.

Ayon kay Gorospe (1992), mayroong tinataguriang “Santong Boses” ang Bundok Banahaw. Nagpakita ito sa sinaunang historikal na mistiko na si Agripino Lontok. Si Lontok ang nagsilbing kauna-unahang tagapangalaga ng bundok. Bilang karagdagan, si Fr. Vicente Marasigan, isang Jesuit na pari, ay nagkaroon din ng karanasang espiritwal sa kanyang panaginip ukol sa mga nagbubulungang espiritu sa Kinabuhayan. Bagaman walang eksaktong ebidensya na nag-uugnay sa apat na karanasan, lahat ng ito ay nagmula sa Bundok Banahaw. Ayon sa makalumang Pilipinong animistikong kultura, ang isang panaginip ay nagaganap sa paunang yugto ng pagbuklod ng isang manggagamot sa kanyang kakayahan (Mercado, 1988).

3.2. Proseso ng Magnetic Folk Healing

Upang maayos na maisagawa ang magnetic folk healing at epektibong gumaling ang pasyente,



Larawan 1. *Paglagay ng Langis*

mayroon itong pitong hakbang na sinusunod:

Una, naglagay ng langis sa kanyang kamay si Ate Mel. Ginawa niya ito upang mabilisang makuskos ang mga palad para uminit ito. Sinabi ni Ate Mel na kahit anong klase ng langis ay maaaring gamitin, ngunit ang pinakaangkop na langis ay galing sa simbahan.



Larawan 2. *Pagtanggal ng Masamang Enerhiya*

Ikalawa, nagtanggal ng masasamang enerhiya si Ate Mel mula sa ulo, likod, dibdib at tiyan ng pasyente. Nabanggit niya na mula sa mga espiritista niya nakuha ang pagtatanggal ng masasamang enerhiya bago pagalingin ang mga pasyente.

Ika-apat, inilapit ni Ate Mel ang kanyang mga kamay sa buong katawan ng pasyente nang hindi lumalapat sa damit o balat ng pasyente. Mayroong tatlo hanggang apat na pulgadang layo mula sa palad ng manggagamot at balat ng pasyente. Nag-umpisa si Ate Mel mula sa ulo, papunta sa likod at nagsimula na siyang dumighay. Ang pagdighay ay indikasyon na nagiging matagumpay ang isinagawang magnetic folk healing. Matapos sa likod, ang sunod ay ang dibdib papunta sa tiyan.



Larawan 5. *Pagtapat ng Kamay*

Ika-lima, noong natukoy ni Ate Mel ang bahagi ng katawan na mayroong sakit, nanatili siya rito hanggang sa matapos ang kanyang pagdighay. Kapag tumigil nang dumighay si Ate Mel, ito ang indikasyon na wala ng sakit sa katawan ng pasyente.



Larawan 3. *Pagkuskos ng Kamay*

Ikatlo, ikinuskos muli ng manggagamot ang mga palad upang uminit ito.



Larawan 6. *Pagmasahe ng Bahaging May Sakit*

Ika-anim, pagkatapos dumighay ni Ate Mel, kanya naman itong hinawakan na at minasahe.



Larawan 4. *Paglapit ng Kamay*



Larawan 7. Pagdighay ng Manggagamot

At ika-pito, dumighay na si Ate Mel upang ang natanggal na sakit ay hindi manatili sa kanya. Mayroong mga pagkakataon na nararamdaman niyang nanghihina siya, ngunit madalas na hindi.

3.3. Mga Paniniwalang may Kaugnayan sa Bundok Banahaw

Talahanayan 1. Mga Naitalang mga Paniniwala na may Ugnayan sa Bundok Banahaw

Malaki ang impluwensiya ng iba't ibang paniniwala ng mga nakatira sa Bundok Banahaw at karatig na lugar tulad ng Dolores, Quezon sa kanilang pang-araw-araw na pamumuhay. Ang kakayahan ni Ate Mel na magnetic folk healing ay isang palatandaan ng impluwensiyang ito.

Mga Iba't Ibang Paniniwala ni Ate Mel	Deskripsyon
<i>Pamumunvesto</i>	Sa Bundok Banahaw, ang <i>pamumunvesto</i> ay isang karaniwang pagpapahayag ng pagsamba sa relihiyon sa pamamagitan ng pagbibisita at pagdadarasal sa mga <i>puwesto</i> na <i>tinataguriang</i> mga sagradong lugar (Somera, 1986). Ilan sa mga nabanggit ni Ate Mel ay

	ang mga <i>puwestong</i> Santa Lucia, Twin Falls, Kabani ni San Isidro, Santong Jacob, Presentahan, Ina ng Awa, Hugado, at Santos Kalbaryo.
Mga Pangatlong-uri	Ayon kay Ate Mel, ang kanyang lolo, tatay at asawa, ay nagkaroon ng mga engkwentro sa mga pangatlong-uri tulad ng mga <i>espirta</i> , <i>duwende</i> , at <i>engkanto</i> , dahil sa kanilang ugnayan sa Bundok Banahaw. Sinabi rin niya na mayroong mga samu't saring klasipikasyon ang mga <i>duwende</i> , ngunit ayon sa kanyang asawa — na siyang nag-iisang nakakakita sa kamila — ay inilarawan niya ang mga ito na mayroong mga malalaking tainga at may iba't ibang kulay tulad ng pula, itim, at puti. Ang mga <i>duwende</i> rin ay tumutulong kay Ate Mel sa paghahalaman at mitsan nila rin ang <i>pinagmumulan</i> ng kanyang enerhiya kapag <i>sumasagawa</i> niya ang magnetic folk healing. Ayon kay Demetrio (1969), ang mga ito ay matagal ng <i>pinaniniwalan</i> ng mga Pilipino, bago pa man sakupin ng mga bansagang bansa at ito ay matagal nang buhay simula noong Povedano (Siglo 16) hanggang sa kasalukuyan. Ayon naman kay Arceta (2020), naniniwala ang mga lokal na peregrino na mayroong mga hindi nakikitang nilalang na tinatawag na mga <i>laganid</i> . Sila ay nagbabantay sa ilang mga <i>puwesto</i> sa Bundok Banahaw at maalokan ng panalangin upang makuha ang pabor nila.

<i>Spirit Guide</i>	Nabanggit ni Ate Mel na noong may nangailangan ng tulong niya sa diyip ay mistulang may humaplos sa kanya at sinabihan siyang hawakan ang may sakit. Ito ay maaaring <i>spirit guide</i> niya. Ayon kay Mercado (1988), ang mga manggagamot ay mayroong mga <i>spirit guide</i> na tumutulong sa kamila sa pamamagitan ng pagbibigay ng kapangyarihan o payo sa kung anong kailangang gawin.
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4. PAGLALAGOM

Ang pag-aaral na ito ay nagsilbing isang preliminaryong pagtatala sa magnetic folk healing bilang katutubong pamamaraan ng pagpapagaling sa Barangay Sta. Lucia at Kinabuhayan, Dolores, Quezon.

Ipinakita ng pag-aaral ang isang natatanging paraan ng pagpapagaling ng isang pamayanan. Isa itong palatandaan na may mga sistema ng katutubong pamamaraan ng pagpapagaling sa Pilipinas ang naghihintay na maitala. Natuklasan na sa kabila ng pag-usbong ng moderno at maagham na paraan ng pagpapagaling, nananatiling buhay ang ilang mga katutubong paraan ng pagpapagaling ng mga Pilipino na may kaugnayan sa kanilang kultura at paniniwala. Sa konteksto ng pag-aaral na ito, tinalakay na ang pangkalahatang proseso ng magnetic folk healing ay nabuo mula sa paniniwala ng manggagamot gayundin ng mga pasyenteng tumatangkilik nito. Bukod sa manggagamot, mahalaga ang gampanin ng pasyente sa pagsasagawa ng katutubong pamamaraan ng pagpapagaling. Ang mga katutubong pamamaraan ay pagsasalubong at pagsasama ng sistema ng paniniwala ng manggagamot at ng kanyang pasyente. Samakatuwid, ang katutubong pamamaraan ng pagpapagaling ay isang shared at arbitraryong ugnayan sa pagitan ng manggagamot at pasyente.

Iminungkahi ng pag-aaral na ito ang mas malalim pang pag-aaral sa magnetic folk healing partikular sa pagpapalawak ng kasangkot sa pag-aaral. Upang mas maidokumento ang nasabing paraan ng pagpapagaling, kinakailangang palawakin pa ang source o panggagalingan ng datos ng pag-aaral mula sa iba pang magnetic folk healers sa Bundok Banahaw. Mahalaga ring madagdagan ang datos mula sa pananaw ng mga pasyenteng patuloy na tumatangkilik sa magnetic folk healing upang makabuo ng isang komprehensibong paglalarawan sa sistema ng magnetic folk healing.

5. PAGKILALA AT PASASALAMAT

Ang pag-aaral na ito ay hindi magiging posible kung hindi dahil sa patnubay ng ilang mga indibidwal na nagpaabot ng kanilang tulong at kaalaman sa paghanda at pagkumpleto ng pag-aaral na ito. Ang aming pasasalamat ay nakatuon sa mga



sumusunod:

Sa aming tagapagpayo na si G. Jeyson T. Taea na nagsilbing pangunahing gabay sa aming mananaliksik. Nagpapasalamat kami sa kanyang pagbahagi ng kaalaman at nakabubuting pagpuna, at para rin sa kanyang walang tigil na pagsuporta at panghihikayat na makumpleto ang pag-aaral na ito. Isang malaking pribilehiyo at karangalan na magsagawa ng pag-aaral sa ilalim ng kanyang patnubay;

Sunod, kay Ate Mel, ang aming susing kasangkot sa pag-aaral na ito. Kung hindi dahil sa kanyang kusang loob na pagbabahagi ng kanyang kaalaman at ng kanyang kakayahan ukol sa magnetic folk healing ay hindi mabubuo ang pag-aaral na ito; Sunod, kay G. Janeson Miranda, ang aming guro sa Practical Research, na nagturo at gumabay sa aming pagsusulat, pati na rin sa kanyang patnubay sa bawat hakbang ng proseso ng aming pag-aaral;

Sa aming mga kaklase at kaibigan na nanatili sa aming tabi sa buong durasyon ng proseso ng pagsasaliksik at nagbigay ng kanilang walang kapantay na suporta, at tumulak sa amin upang tapusin ang pag-aaral na ito;

At higit sa lahat, sa makapangyarihang Diyos at sa aming mga pamilya na nagsilbing inspirasyon at para sa pagbibigay sa amin ng lakas ng loob na magpatuloy sa kabila ng lahat ng hamon na hinarap ng aming pag-aaral.

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From Pre-Alpha to Freestyle: Figure Skating Through the Lens of Filipino Figure Skaters

Sofia Ysobel D. Cariño

De La Salle University Integrated School, Biñan City, Laguna

Christian P. Gopez, Research Adviser

De La Salle University Integrated School, Manila

Abstract: Figure skating has been around since 1772 when an Englishman by the name of Robert Jones gave a whole new meaning to the concept of skating on ice, and since then, it has been a sport loved by many around the world. However, despite its long history, many researchers have stated that there is still a paucity of information regarding figure skating. In the Philippines, the dance sport was only introduced in the 1990s; hence, it is a relatively new concept that most researchers have yet to touch on. This study, therefore, aims to analyze figure skating in the Philippines through the lens of Filipino figure skaters. Using a qualitative phenomenological approach, the researcher conducted semi-structured interviews (SSI) with figure skaters and Philippine Skating Union (PHSU) coaches and officials. It was found that the practices which Filipino figure skaters do are the same ones being practiced abroad because as a country new to figure skating, the dance sport does not have much popularity yet which limits the chances of having practices that are uniquely Filipino. Despite this, there are still attempts to adapt foreign concepts to better fit the local skaters. The Filipino identity in figure skating also seems blurred as the respondents have varying perspectives on whether or not their fellow skaters instill a sense of Filipino identity into their routines. It was concluded that the dance sport is still far too young to be able to have an established perspective.

Key Words: figure skating; figure skaters; Filipino identity; dance sport

1. INTRODUCTION

The concept of skating on ice is believed to date as far back as 3000 B.C in Scandinavia (Mayer, 2018). While this remained as a concept for so long, it was finally materialized as a real sport in 1772 when a British artilleryman named Robert Jones coined the term “figure skating”. Later on, he created the first known instructional book, “A Treatise on Skating,” which included tips for beginners and instructions on how to perform certain moves (Hamilton, 2019). Formerly a dance sport with rigid movements, Jackson Haines reimagined its style and incorporated ballet concepts into it in order to transform the dance sport to what it is known for now—graceful and flowing (“Jackson Haines”, 2021).

Despite figure skating having an extensive history, it still comes as a surprise that there are barely any studies regarding the dance sport around the world. According to Grau in 2010, “dance scholars with a few exceptions rarely write about figure skating.” This statement has been backed up by many other researchers who share the same sentiments that there is indeed a “lack of systematic research” in the field of figure skating (Niinimaa, 2017). Taking things to a more local context, the dance sport of figure

skating is still very new in the Philippines. It only started in the country during the 1990s when the first ice skating rink in the Philippines was built in SM Megamall (Philippine Skating Union, n.d). This is likely due to the fact that winter sports are not as popular in tropical countries as it is in winter countries. In addition, the sport slowly started gaining attention from the masses during the early 2000s. Since then, the sport has been rather successful in producing high-level skaters including Michael Martinez who was the first-ever skater to represent South East Asia in the Olympics. However, this is no comparison to countries with decades of experience and the appropriate climate for this sport. Thus, it is no wonder that there are almost no known studies about figure skating made in the Philippines, much less the Filipino perspective of figure skating.

Therefore, this study will look into figure skating through the lens of Filipino figure skaters and coaches. It will specifically aim to answer the following research questions:

1. What are the practices of Filipino figure skaters that make them uniquely Filipino?
2. How does the Philippines adapt figure skating into its own context?



3. How do Filipino figure skaters instill a sense of Filipino identity into their figure skating routine?

2. METHODOLOGY

This research employed a qualitative phenomenological approach to describe figure skating through the lens of Filipino figure skaters and used a purposive sampling technique to identify key informants. The informants of this study are figure skaters ages 16 and above who train, compete, and represent the Philippines in local and/or international competitions for at least three years. The researcher also interviewed coaches and officials from the Philippine Skating Union (PHSU), the official governing body for figure skating and speed skating in the Philippines, to gain more insight regarding the study. A total of six figure skaters and four PHSU coaches or officials were interviewed.

An in-depth interview guide was used to conduct Semi-Structured Interviews (SSI), which covered topics such as: adapting foreign concepts, practices figure skaters do which are uniquely Filipino, challenges they face when training in the Philippines, their perception about Philippine figure skating in general, and lastly, their insights regarding the Filipino identity in figure skating. Interviews were conducted via Zoom and were recorded with the informants' consent. Most of the informants were of legal age; hence only an Informed Consent Form (ICF) was needed; however, for the minors, a Parental Consent Form was given.

Data were analyzed using thematic analysis. The researcher coded the data to highlight significant themes from the transcript and pseudonyms were assigned to each informant as Coach A-D and Skater A-F. Bruner's Narrative Theory was also utilized in data analysis which allows for more focus on important narratives and how these aid in understanding the stories and experiences of the key informants.

3. RESULTS AND DISCUSSION

3.1 Figure Skating Through the Lens of Filipino Figure Skaters

Figure skating is considered a foreign dance sport in the Philippines, likely due to the fact it is difficult to appreciate winter sports in a tropical country. However, in recent times, figure skating has built quite a following in the country. Because of this development, it is important to explore practices that figure skaters and coaches observe that are uniquely Filipino. Based on initial findings, Filipino figure skaters observe standard practices being done abroad,

specifically training regimens, movements, and other practices that are followed in the international scene. Localizing foreign practices is not easy; Coach D believes that the Philippines does not adapt nor even attempt to adapt foreign concepts into its own context, likely because the sport does not enjoy mainstream popularity yet. However, it is hoped that figure skating can be fully developed in a more localized context. Coach A states that, at times, coaches adapt training programs practiced abroad and adjust the same to better fit the needs of Filipino figure skaters. He also mentioned the need to incorporate Filipino themes into figure skating routines: "It's time for us to use more Filipino music into our programs. It's about time we introduce Filipino music and Filipino movements into the international scene."

Both the coaches and the skaters expressed that aside from challenges in localizing figure skating, they have encountered other issues that hinder the growth of the dance sport in the country. These issues include lack of funding, training equipment, support, facilities, and overall public interest and awareness. High costs and inadequate training programs are also of great concern. Among all the issues above mentioned, it is the lack of public interest and funding that seem to be the most critical matters that need to be focused on. Skater D stated, "I don't know if *mababa kasi 'yung demand* [of skating rinks]...or *wala kasing skating rink kaya mababa 'yung demand ng skaters*." He further explains that the advancement of figure skating is hindered because of the limited local talent pool. Additionally, coaches remarked that stigmas relating to figure skating being an elitist sport likewise contribute to the low public interest. According to the Philippine Statistics Authority (PSA), the average annual income for Filipino families as of 2018 is P313,000. With coaching sessions amounting to around P9,000 an hour, this sport is definitely not affordable for the average Filipino family. When asked about the challenges faced in the promotion of figure skating, coaches mentioned how difficult it is to ask for funding. It was discussed at length how figure skating in the Philippines operates like a business under SM Management, one of the biggest mall developers across South East Asia. Coach C discusses how SM Management's primary objective is to attract the masses: "The ice skating rink in SM is there to attract customers, it's not there to train Olympians... *kaya* when you ask the management for budget, *mahirap, kasi mahal*." He elaborates that since the main source of income comes from the public who skates for recreational purposes, lesser customers mean lesser income— therefore, lesser budget.

Inadequate funds logically lead to a lack of proper training equipment and facilities. Some national team skaters still feel the need to train abroad or seek out foreign coaches to search for better



opportunities that they cannot find in the country. However, Skater D believes that all figure skaters will eventually seek foreign coaches and opportunities abroad as they advance in the sport. She points out that even Yuzuru Hanyu, a very successful Japanese figure skater, still trains abroad in order to widen his perspective and experience. She sums everything up by saying, “I think the training environment means a lot to your training.”

Conversely, other figure skaters train abroad solely as a result of the lack of opportunities in the Philippines. Skater E introduces the idea that coaches in the Philippines are not as advanced compared to other countries. If one wishes to advance their training, they will need to go abroad because the expertise of the local coaches is limited up to a certain level only due to lack of exposure and training for them. She admits that though these coaches are good, she does not believe that they will be able to offer quality training for higher-level techniques as they are not equipped with the required knowledge and expertise to do so.

Ultimately, figure skating in the Philippines is currently in the early stages of its development, and thus, there still are several challenges that need to be addressed and prioritized. While there are attempts to adapt figure skating into a more local context, it is not easy to achieve due to the various issues discussed above.

3.2 The Filipino Identity in Figure Skating

It is difficult to instill the Filipino identity into the skating routines of Filipino figure skating students when the local sports management limits the use of Filipino music. Coach C mentioned that SM not only discourages skaters from using Filipino songs for their programs, but also discourages that these songs be played during public hours in the rink. For this reason, figure skaters who want to incorporate Filipino themes into their programs cannot do so, while some disregard the idea entirely because of the difficulties in gaining permission to use Filipino songs. Coach C also declared, “Our generation [in the '90s] used to skate to Filipino songs but it is not practiced now, or it is frowned upon because it does not follow the brand of SM Lifestyle as a mall,” further stating how Filipino figure skaters have much potential in exploring their creativity should they be allowed to skate to that type of music.

Moreover, when asked if incorporating Filipino dance movements into figure skating was possible, the informants had varying opinions. Some agreed and explained how versatile Filipino movements are, noting it was entirely possible to incorporate them into figure skating. It was also stated that using Filipino music would likewise

greatly contribute to introducing the Filipino culture to the international community as well. Coach B says, “One thing I love about figure skating is you can be whatever you want to be.” Figure skaters agreed to this statement by explaining how the innate grace and artistry Filipinos have would translate well if Filipino movements were incorporated into figure skating routines.

In contrast, other informants disagreed with the possibility of incorporating Filipino movements and themes into figure skating because they labeled it as a risk. When competing, it is important that the judges are familiar with the music to allow them to focus more on scoring the performance. Coach D mentioned that using Filipino themes introduce a very unknown concept to the judges, making them focus more on getting acquainted with the theme rather than paying attention to the performance itself. Skater D supported this by narrating how judges want to see a skater’s personal touch to the music. Using Filipino themes will result in the judges focusing more on understanding the chosen theme instead of connecting with the skater. Coach A countered this argument, though, by arguing that judges are already proficient in understanding music; thus the use of Filipino themes should not be seen as a risk to prevent its use.

Finally, many figure skaters agreed to incorporate a sense of Filipino identity into their craft. They elucidated how their identity is present when competing abroad and how they carry themselves before an international audience. Skater C states, “when Filipinos compete abroad, you can really tell by their personality and how they carry themselves that they are Filipino.” Not all share this view, though; Skater D, in particular, commented, “*Parang hindi naman, kasi* even other skaters, they don’t really have their natural identity into their programs.” He ends by saying how there is no national identity in figure skating and that it is hard to incorporate it into the sport.

In retrospect, the presence of Filipino identity in figure skating is still blurred, as seen in the varying opinions stated above. In addition, Philippine figure skating is still largely based on international standards and practices. Many of the competitions that skaters compete in are also done abroad which is why there is a tendency to follow more international standards and themes.

4. CONCLUSION

In summary, figure skating in the Philippines is far too young for it to have an established Filipino perspective. The community does not have practices that can be identified as uniquely Filipino since Filipino skaters seem to adopt international practices rather than localizing the



same. More so, evolving uniquely local concepts proves to be a big challenge because, while there are small steps taken to somehow adapt foreign concepts, the notion of using Filipino themes in international competitions is still labeled as a risk. Notably, the Filipino identity in figure skating seems blurred as the informants have differing perspectives on whether or not skaters incorporate it into their routines. Ultimately, only when all challenges have been addressed can the Filipino perspective in figure skating be fully realized.

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