

FROM THE EDITOR

In reading the articles that makeup this issue of *Humanities Diliman*, I am reminded of Homi Bhabha's (1990) discussion on how the nation is disseminated in time. Harnessing the term "dissemination" to connote the act of sowing the seeds of nationhood, Bhabha locates the task of narrating the nation in temporal terms. He argues that "narrating the nation" tends to split in two trajectories of temporality. In one thread of time, national pedagogies hail the people as their object, as the necessary constituents of a nation that has yet to be realized, a nation that is still in the process of historical becoming. In this temporal vector, the people are taught or ought to learn to act to fulfill their part in realizing the destiny of the nation. In the other thread of time, the people are subjects that constitute a community and that identify their community permanently with the nation. In this temporal vector, members of the community continuously signify and perform their intimate connection with the nation.

These two trajectories of narrating the nation are represented in varied ways in the following articles. In reading these articles, we can imagine the two narrative vectors of national temporality as being, in crucial moments, intersected and overlapped by forces that do not belong to the nation. These forces come in the form of colonial influence, foreign ideas, and "global" values. And these forces, as far as the contributing authors in this issue are concerned, are to be resisted, appropriated, reversed, or problematized.

In the case of "Usbong na Pagtatáya: Assessing the Affordance of Sociology in the Philippines," Dennis S. Erasga interrogates the function and relevance of sociology in making sense of Philippine social realities. Erasga, at the outset, acknowledges that as a discipline the source of sociology is foreign. He renarrates the Eurocentric history of sociology in order to show why it cannot simply be uprooted from its original context and replanted in Philippine soil. He then offers suggestions, centered on the concept of *pakikipagkapuwa*, in ideologically repurposing and locally appropriating the discipline for it to be able to give appropriate accounts of Philippine society.

In "From 'International Expositions' to 'Manila Carnival': Presenting the Filipino as 'Tribal People' and 'Beauty Queen' In Industrial and Commercial Expositions," Raul Casantusan Navarro scrutinizes the colonial and colonizing function of international trade fairs from the 1870s to the 1930s. Navarro exposes the colonial discourses

that materialize the fairs held in Spain, France, and the US, and the place of the Filipino “showcase” in these fairs. Moreover, he shows how the same discourses influenced the local version of such fairs, in the form of the Manila Carnival of 1908. Ultimately, he argues that the fairs were meant to create impressions and images of an exotic native that would suit colonial purposes.

How the colonial discourse is imbibed and embodied by local scholarship is the concern of Iö M. Jularbal in “A Rhetorical Analysis of Isabelo F. De los Reyes’s *El Tinguian* (1888).” In the article, he analyzes and evaluates De los Reyes’s study on the Cordilleran ethnolinguistic group of the Tinguian. De los Reyes’s work is a contribution toward understanding a particular local community, which trains the lenses of scholarship away from the larger frame of the “national” community. Jularbal, however, detects an orientalist nativism in the writing of De los Reyes. He argues that De los Reyes’s study sets the Tinguian as an exoticized other of the national self, in the style of European travel writings, in order to gain legitimacy as an academic text.

Arbeen Regalado Acuña’s “Portrait of the Cama-cama as Filipino: Adelina Gurrea’s Image of Nacion,” meanwhile, offers a creative and critical reading of Adelina Gurrea’s “La Leyenda del Cama-cama,” one of the short stories in *Cuentos de Juana* (1943). After analyzing the form, structure, and elements of the story, Acuña zeroes in on the figure of the *cama-cama*, a half-human and half-heron dwarf, a hybrid creature conceived out of the contest between the boy Ino-Dactu and the heron Mahamut. Acuña productively conceptualizes the *cama-cama* both as a figure produced during the precolonial period and a ghost that continues to haunt the neocolonial present, embodying both the anxiety and aggression involved in forging a national identity in the crucible of colonial conflict.

Emerald O. Flaviano’s “Contesting a National Cinema in Becoming: The Cinemalaya Philippine Independent Film Festival (2005–2014),” which opens the issue, problematizes the conflicted discourses that have animated the influential festival for nearly a decade vis-à-vis the complex and contested idea of “national cinema.” Flaviano describes the way Cinemalaya’s arrival revitalized cinema in the Philippines and summoned a national public to be the ideal spectator of Filipino films. At the same time, however, she demonstrates how the transnational nature of cinema processes and the international recognition that legitimizes new Filipino films complicate the national cinema framing of Cinemalaya.

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This issue of *Humanities Diliman* was the last that Reuben Ramas Cañete had begun to edit, but he passed on before finishing it. Up to his last breath, however, he worked tirelessly as editor in chief of the journal, caring for it as if it was his own offspring. He was a nurturing scholar, as his colleagues and students will attest, and the journal benefitted immensely from his good nature. It is in loving memory of Reuben, artist and critic, educator and mentor, activist and a friend to many, that I dedicate this issue.



Patrick F. Campos

Editor in Chief

WORK CITED

Bhabha, Homi. "DissemiNation." In *Nation and Narration*, ed. Homi Bhabha. London: Routledge, 1990. 291–322. Printed.