

Worlding, an idea that has been productively explored and realized in diverse critical writings for over eighty years now, was first articulated by the germinal thinker Martin Heidegger in *Being and Time* (1927).¹ As used by Heidegger, the term—a referent performing as a genitive verb—generates being and meaning by repetition and interconnection: the world becomes a world by the subject’s active worlding in a particular time and place. It is a concept that seeks to span the chasm between the world out there and its human (and non-human, as feminist theorist Donna J. Haraway reminds us) subjects existing in the world.² The notion of worlding meshes the material and the subjective, the setting and the semiotic, the ground and the persona.

Through our sensations, perceptions, projections, apprehensions, and representations of reality, worlding is always happening, without clear-cut beginnings and endings. But it is the vital recognition that the boundary between the world and the subject could be conceived as being blurred or broken down that provides an occasion for the subject to reflexively intervene in habits of being and to actively shape history.

Worlding is a useful concept for appreciating the articles collected in this volume. They are forms of intervention that document, order, evaluate, and critique collections, acts, events, performances, and histories. As forms of worlding, they pay attention to certain places and moments and draw out and construct from them purposeful meanings. At the same time, they turn our attention to how exactly people are engaged in worlding through their interpretation of and expressive responses to their situation, alerting us to a process that has taken place in time and that remains open and ongoing even as we read (about) them.³

In the first article, “Remediation at Seksuwalisasyon ng Halalan sa #RP69FanFic,” Laurence Marvin Castillo and Vladimeir Gonzales contextualize tweets in Filipino literary culture and analyze several twitter narratives with the hashtag #RP69FanFic out of over 35,000 similar tweets that were produced the night after the social-media influenced May 2016 Philippine national elections. The satirical twitter slashfics, or fan-generated homosexual narratives, centered on imagined homosexual encounters between Baste Duterte, son of then Presidential candidate Rodrigo Duterte, and Sandro Marcos, son of Vice-Presidential candidate Ferdinand “Bongbong” Marcos, Jr. Castillo and Gonzales read these tweets as a form of textual poaching, the means by which social-media users/citizens reflect on and cope with the threat of the return of dictatorship as well as appropriate and rework texts to counter the dominant patriarchal narrative that characterized the election campaigns.

In the second article, “Suffering that Counts: The Politics of Sacrifice in Philippine Labor Migration,” Carlos Pioscos III unpacks the fraught concept of sacrifice which has been used to describe but also to disguise and justify the suffering of overseas Filipino workers (OFWs), who must venture out there in the world, away from their loved ones, in order to provide for their families and, consequently, keep the Philippine economy afloat with their remittances. Pioscos traces the discursive functions of the OFWs’ sacrifice and suffering in the state’s rhetorical tactic of promoting overseas work while dissimulating its incapacity to assure job security for its people. At the same time, he highlights how the habitual meanings of sacrifice and suffering proffered by the state are actively interrogated and repurposed by migrants as exemplified by the Zero Remittance Day movement led by migrant activists.

Alona Jumaquio-Ardales, in the third article, “K-U-L-T-U-R-A sa Panahon ng Disaster: Tinig-Danas ng mga Bata sa Pagbaha,” focuses on how children use stories to make sense of their experiences of natural and man-made calamities and prolonged flooding in their localities. In particular, Jumaquio-Ardales analyzes the narratives generated by 36 children, guided by a culture-sensitive paradigm to account for their Abot-Malay, or their personal knowledge and assessment of the community problem; Abot-Dama, or their feelings and attitudes toward calamities; and Abot-Káya, or their adaptive reaction and committed action toward their situation. The findings of the study, Jumaquio-Ardales hopes, could inform stakeholders to conceptualize and implement culture-sensitive DRRM programs and strategies.

Patricia Marion Lopez Abrera documents the music collection and musicians of a local parish in the fourth article, “International Repertoire and Local Practice: Parochial Music in Oslob, Cebu.” She seeks to reconstruct and understand the musical world of the community surrounding the church by categorizing the Oslob collection comprised of 479 musical compositions from Europe, the U.S., and the Philippines dating between 1909 and 1987. She offers a sampling of music sheets from the collection, and provides background information on some of the composers, musicians, and band leaders based on notations on print materials, oral accounts, and photographs. Apart from revealing the diversity of the music that was used in the church for a significant part of the twentieth century, Abrera also discusses the particular practice in Oslob of adding orchestral parts in compositions written for voice and piano or organ, a practice which she surmises is a way of circumventing reforms in Catholic liturgical music on the local level.

The fifth article is also a research on music. Raul Casantusan Navarro’s “Musika ng Pananakop: Panahon ng Hapon sa Filipinas” looks into the historical and cultural role music played between 1942 and 1945, when the Philippines was under Japanese

rule. Navarro scrutinizes pieces of music, passages of lyrics, music books, and officers that had influence in the use of music in the islands and argues that music was ultimately used as an expression and a weapon of conquest. But the manner that colonial music was produced and wielded was not simple and straightforward, especially with the active participation of Filipino musicians and composers during the period, which gave rise to a double-edged valuation of music. On the one hand, they pushed forward the Filipinization of music and gave expression to lingering pro-American feelings. On the other hand, they helped localize the sensibility of Japanese propaganda among Filipinos.

The last article, “Possible Worlds in Ken Kesey’s *One Flew over the Cuckoo’s Nest*,” by Omid Amani, Hossein Pirajmuddin, and Mohsen Hanif, utilizes Marie-Laure Ryan’s Possible-Worlds Theory (PWT) in their analysis of the iconic titular novel. The essay is both a critique of the novel and an explication of how PWT enriches one’s appreciation of a literary text by focusing on narrative semantics and a poetics of plot and characterization. In the article, we have an analogy in literature and literary analysis of how worlds and alternative worlds always coexist but also how such alternative worlds are actively recognized for them to meaningfully exist. Through PWT, we also gain insight on the literary value of transfictionality, which, we have noted, happens comparatively in the spheres of culture, society, history, and politics, as exemplified by the other articles in this issue. And since the main principle behind PWT is the notion that reality is not only the world that exists out there but also the sum of imagined and imaginable worlds—including the alternative world that is believed, hoped for, dreamed, and fought for—then we have come full circle in considering this issue of *Humanities Diliman* as a series of actual, latent, virtual, and critical worldings.

Endnotes

- 1 In the original German, *Sein und Zeit* (Tübingen: Max Niemeyer Verlag, 1927).
- 2 *When Species Meet* (Minneapolis: University of Minnesota Press, 2008).
- 3 Cf. Heidegger, “*The Origin of the Work of Art*,” in *Poetry, Language, Thought*, trans. Albert Hofstadter (New York: Harper & Row, 1971), p. 45.



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