

FROM THE EDITOR

The present issue signals *Humanities Diliman's* expansion in scope from being a journal devoted solely to Philippine studies to being a Philippine journal on the humanities in general. As such, it features articles that consider not only Filipino cultural forms and ideas, such as the theatrical tradition in Batangas, Filipino children's literature, and women philosophers in the Philippines, but also the lyric tradition in Aceh, the translation history of a French medical text, and a proposed research tool for comparative cultural studies emanating from Mashhad.

The issue opens with "Luwa: Entanglement in the Origin, Form, and Meaning of Balayan's Oral Tradition," by Aidel Paul G. Belamide. The article analyzes the origin and form of the luwa, the poetic performance held in honor of a patron saint, and evaluates how it has taken root in Balayan, Batangas. Belamide uses the concept of "entanglement," in contradistinction to the notion of "hybridity," to assess the significance of the luwa as both a colonial and a postcolonial cultural form.

"Figuring the Figures of Speech in the Acehnese Traditional Song Lyrics" by Ika Apriani Fata, Yunisrina Qismullah Yusuf, and Lia Novita Sari is a descriptive study on traditional Acehnese lyrics used in folk songs sung in diverse social contexts, including domestic, artistic, pedagogical, religious, and military situations. As a preliminary study, the authors simply analyze eight documented folk songs, determine the types of "two figurative speeches that occur and do not occur in these songs, and evaluate the significance of the dominant figurative speeches that are found in the lyrics vis-à-vis their supposed cultural functions.

Mary Jane Rodriguez-Tatel's "Pag-iimahe sa mga Batang Katutubo sa Ilang Piling Panitikang Pambata: Sipat at Siyasat sa Diskursong 'Tribu'" follows the permutations of the colonially constructed, nationally contested, and ethnically appropriated notion of "tribe" as it appears in children's literature. Tatal demonstrates how the idea and image of the "tribe" have been closely and problematically associated throughout history with what is considered as "indigenous." She then assesses fifteen stories for children from the decade of the 2000s to verify if the colonial image of the tribe has been perpetuated into the new century or if contemporary writers have put counter-discursive images forward.

"Ediciones de la traducción al tagalo de la obra de Samuel Tissot el control de la salud pública en Filipinas en el siglo XIX" by Susana María Ramírez Martín traces the historical, geographical, and linguistic itineraries of the controversial medical

text by eighteenth century doctor, Samuel Tissot, as it crossed from the French language to Spanish to Tagalog and from Europe to the Philippine islands. The text was revised and printed several times since its original publication, and Ramirez Martin particularly looks into the provenance of the Tagalog translation as well as the religious-political contexts of the three Tagalog editions that were disseminated throughout the archipelago in the nineteenth century.

Feorillo Petronilo A. Demeterio III and Leslie Anne L. Liwanag contribute to the literature of male-dominated Philippine philosophy by situating the work of two women “three philosophers in their article, “Emerita Quito, Mary John Mananzan, and Filipina Philosophy.” The authors contextualize the philosophies of Quito and Mananzan in the main discourses of Filipino philosophy and compare their methods of philosophizing and their thoughts on Filipino philosophy and Philippine society. By doing so, Demeterio and Liwanag acquaint readers with these philosophers’ key ideas and help us appreciate their contributions in critical philosophy and their interpretation of Filipino worldview.

The issue closes with Reza Pishghadam, Golshan Shakeebae, and Shaghayegh Shayesteh’s “Introducing Cultural Weight as a Tool of Comparative Analysis.” The authors propose the use of the sensory concept of *emotioncy* (emotion + frequency of senses) along with the comparative concept of *cultural weight* in doing cultural studies research. They buttress their proposal and exemplify its usability by applying these concepts in an empirical study on the attitudes of over 300 Iranians from different social classes on religion.

Considering these diverse topics together, we gain a sense of the promises as well as the possibilities of a comparative approach to the humanities. For instance, Filipino readers and Philippine studies scholars who pay close attention to the implicit attitudes of the first two articles will discern the kinship of traditional Acehnese and Tagalog literatures and the similar research concerns they pose. Moreover, all of the essays, especially the ones engaged in diachronic study, similarly imply the need to be sensitive to the anomaly of categories of cultural identity as cultural forms move forward historically and expand geographically. Such sensitivity is sharpened by comparison.

At the same time, as the articles here that directly or indirectly problematize how language and culture are “translated” when they cross certain temporal and spatial boundaries, comparisons are shown to highlight indissoluble differences. By expanding the scope of *Humanities Diliman*, the hope and the goal are for the journal

to contribute to a wider cross-cultural dialogue that would sharpen all of our readers' and contributors' sensitivity to what is common among us in our humanity and how are differences are what move us to continually create shared places.

As this volume confirms, however, *Humanities Diliman* continues to be a key outlet and resource for Philippine studies. In spite of its move to expand, publishing articles on Philippine matters, in the Filipino, English, and Spanish languages, remains the journal's thrust.



Patrick F. Campos
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