

PANIGURO: FEEDFORWARD IN INTERPERSONAL COMMUNICATION

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This paper looks into the Western concept of feedforward in interpersonal communication in the context of the Filipino culture. The researcher formulated a model of the feedforward process in interpersonal communication which served as the conceptual framework of this study. A content analysis of published screenplays of three selected movies and three selected telemovies was done to study the manifestations of the use of feedforward in interpersonal communication in the context of the Filipino culture. Results show that Filipinos do employ feedforward. The functions of feedforward according to frequency of usage are as follows: (1) to preview the message; (2) to disclaim; (3) to open channels of communication; (4) to show perspicacity and empathy; and (5) to altercast. The first three functions are the same with its counterparts in the Western culture. The fourth function is a function unique to the Filipinos. The fifth function has slight variations with its Western counterpart. Feedforward as used by Filipinos in interpersonal communication is referred to as paniguro. The term paniguro was chosen by the researcher because feedforward is used to ensure that misunderstandings will be avoided or minimized. It is used to ensure that the message will be understood by the other communicator to show that they value the kapuwa. The researcher concludes that feedforward is a concept barely explored in the field of communication. This concept can and should be further explored as it provides us with a solution on how we can become better communicators in better interpersonal relationships.

When two people interact, they put themselves into each other's shoes, try to perceive the world as the other will respond.

Interaction involves reciprocal role-taking, the mutual employment of empathic skills. The goal of interaction is the merger of self and other, a complete ability to anticipate, predict, and behave in accordance with the joint needs of others.

David Berlo

Communication is an irreversible process (De Vito 1994, 34). A person can never undo what has been communicated. Therefore, a message, before being sent, must always be well-planned. Communicators must be very careful in planning and sending their messages to avoid misunderstandings. Planning is a mental strategy

employed by people to achieve goals but the purpose of planning a message is not necessarily to predict the future but rather to anticipate real world outcomes. Misunderstandings and conflicts are real world outcomes of communication. Misunderstandings and conflicts, though difficult to eliminate, can be prevented.

According to Ivor Armstrong Richards, a noted general semanticist, two people in a conversation could fully understand what each other meant if they had a lifetime of identical experiences (Griffin 2002, 3). Of course, no two people would have a lifetime of identical experiences. Richards's statement implies that misunderstandings are bound to occur in interpersonal communication. To prevent misunderstandings, Richards suggested four linguistic remedies, namely: Definition, Metaphor, Feedforward, and Basic English. Of these four, he considers feedforward as the most important linguistic remedy. Feedforward is the anticipatory process of recognizing how something will seem to people looking at it from angles other than one's own.

Richards coined the term feedforward in the early 1950s. For the "What I Have Learned" series of Saturday Review, Richards (1968) contributed the article entitled "The Secret of Feedforward." In this article, Richards considers feedforward as his greatest discovery and learning. He believes that whatever one may be doing, some sort of preparation is needed. This preparation, in anticipation of the possible reaction or feedback of the listener, is feedforward. Feedforward, according to Richards (1968, 14), is the reciprocal, the necessary condition of what the cybernetic and automation people call "feedback." It is a needed prescription or plan for a feedback to which the actual feedback may or may not conform (*ibid.*, 15). Feedforward is a swift, before-the-event recognition of how something will seem to people looking at it from angles other than one's own (*ibid.*, 17). The object of Richards's feedforward linguistic remedy is to eliminate misunderstandings by consciously analyzing and clarifying the sender's message in terms of the receiver's knowledge and past experiences. Feedforward is also that which forces speakers to consider the experiences that the person that they are talking to has had in order to better explain what they are saying (Erickstad 1998, 3). A sensitive and intelligent interpersonal communicator sees things from other perspectives. He thinks more than twice before sending a message because he takes into consideration how the listener would react to his message. When a communicator adjusts his messages to his listener based on their perceived reactions, he employs feedforward.

Feedforward, therefore, is based on the communicator's perceptions. Perception is a cognitive process whereby individuals assign meaning to stimuli received. The way a communicator perceives another person determines the kind and

quality of communication that will take place between them (Tubbs 1994, 33). A total awareness of the world comes through the senses so all perceptions have a common basis. Yet, oftentimes, two people perceive one thing differently. This is because of the physiological and psychological filters which stimuli have to go through. Man's capacity to register sensory stimuli is limited—he cannot take everything and at the same time he does not always want to (*ibid.*). Physiological or perceptual filters are limitations that are built into human beings. There are limitations to what a person sees or hears. Psychological sets are a person's expectancies based on his past experiences and one of their most powerful determinants is culture (*ibid.*, 36). Culture influences the way a person perceives and communicates.

The Filipino culture is an integrated system of learned behavior and communication patterns. It refers to the total way of life of the Filipinos—their customs, traditions, language, values, beliefs, attitudes, concepts of self, morals, rituals, and manners. Often construed as a high-context culture, the Filipino culture privileges relational harmony over clarity or directness. Meaning is not derived from language alone. Contextual cues are important.

The core value of Filipinos is *kapuwa* which is different from the English word “others.” The Filipino word *kapuwa* is the unity of the self and of others (Enriquez 1992, 43). According to Virgilio Enriquez, it is the recognition of shared identity (*ibid.*). From *kapuwa*, the interpersonal value of *pakiramdam* (*pakikipagkapuwa-tao*) stems out and so do other surface and societal values.

Pakiramdam is an important value in maintaining smooth interpersonal relationships. It refers to heightened awareness and sensitivity (*ibid.*, 61). *Pakiramdam* is characterized as “feeling for another,” a kind of emotional *a priori* (*ibid.*). Using *pakiramdam*, a person seeks to clarify an ambiguous and therefore critical situation to arrive at an appropriate response (*ibid.*). *Pakiramdam* is needed for *pakikisama* or the ability to get along with others. It is needed to avoid conflict.

The high-context culture of the Filipinos and the value placed on *kapuwa* makes the study of feedforward in the Filipino culture interesting. Feedforward is possibly used by Filipinos as a *paniguro* to ensure that misunderstandings are avoided. This is in accordance with the object of Richards's feedforward linguistic remedy to eliminate misunderstandings by consciously analyzing and clarifying the sender's message in terms of the receiver's knowledge and past experiences. Feedforward is a Western concept which is possibly employed by Filipinos to show that they value the *kapuwa*.

According to Joseph De Vito (1994, 14), feedforward messages are examples of metamessages—messages that communicate about other messages. Feedforward, therefore, are messages sent prior to the actual messages which, according to De Vito, has four major functions: (1) to open channels of communication, rather than communicate information; (2) to preview other messages, according to the content, the importance, the form or style, and the quality of the subsequent message; (3) to disclaim (a disclaimer is a statement that aims to ensure that the message will be understood and will not reflect negatively on the speaker); and, (4) to altercast or to place the receiver in a specific role and to request that the receiver respond to the speaker in terms of the assumed role (*ibid.*).

This paper looked into a Western concept in communication as used by Filipinos in their interpersonal encounters in the context of the Filipino culture as reflected in selected movies and telemovies. The researcher formulated a model of the feedforward process in interpersonal communication which served as the conceptual framework of this study based on the concepts of De Vito's Universals of Communication, General Semantics, Stuart Hall's Encoding/Decoding Model, and Julia Wood's Dual Perspective. These concepts are discussed below.

De Vito's model contains the elements present in every communication act: (1) communication context, which has four dimensions—physical, cultural, social-psychological, and temporal; (2) sources-receivers as affected by their competence; (3) messages, which include feedback and feedforward; (4) channels; (5) noise, which has three types—physical, psychological, and semantic; (6) communication effects; and (7) communication ethics. De Vito's communication model is one of the few that includes and recognizes the vital role of feedforward in communication. General semantics contributed a lot to the field of communication but its attempt to prescribe remedies to misunderstanding is most noted. General semanticists proposed numerous remedies or practical techniques to avoid misunderstandings. Some of these remedies are the use of etc., indexing, and feedforward.

In formulating a model of encoding and decoding for television programmes, Stuart Hall critically utilized structuralism and semiology in presuming that any meaningful 'message' is constructed from signs which can have various meanings. The range of meanings depends on the nature of language and on the significance attached to the patterned arrangement of signs and symbols given within a culture shared by the sender (encoder) and the receiver (decoder). There are three multiple stages of meaningful discourse which are described as distinctive moments. These stages are relatively autonomous. In the first stage, discourse is encoded. In

the second stage, formal rules of language and discourse are in dominance as the meanings and messages are in the form of a meaningful discourse. In the third and final stage, meaningful discourse is decoded according to the different meaning structures and frameworks of knowledge of the receivers. For one, encoding and decoding involve a range of ideological filters so that meaning as decoded does not necessarily (or often) correspond with meaning as encoded (McQuail 1993, 147).

Julia Wood (1997, 181) used the term “dual perspective” to describe the idea that effective communication requires awareness of one’s own and of other’s perspectives. Dual perspective involves recognizing another person’s perspective and taking that into account as one communicates. It requires understanding not only one’s own point of view but understanding another’s point of view as well. Hence, dual perspective means understanding the perspective of another while maintaining one’s own.

The communication model below (fig. 1) illustrates the concepts discussed above.

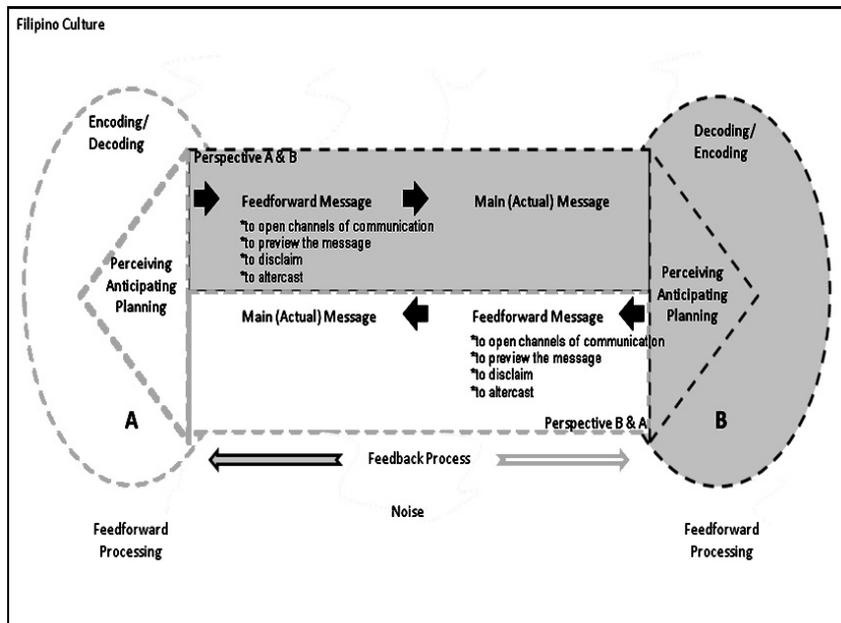


Figure 1. Conceptual Framework

In this model, the following elements are included: (1) communicators with dual perspective who encode and decode the messages; (2) feedforward messages which are the manifestations of perceiving the other, anticipating the other’s

possible reactions, and planning the messages (based on the perception of the other and anticipation of the other's possible reactions). Here, feedforward involves four functions that include opening channels of communication, previewing the message, disclaiming, and altercasting; (3) main or actual messages; (4) feedback; (5) noise; and, (6) the Filipino Culture as the context.

Culture affects interpersonal communication because it influences how communicators within particular cultural boundaries behave and interact. The rectangular box that encompasses the process represents the communication context, which in this case is the Filipino culture. The premium put by Filipinos in their *kapuwa* and the high-context culture of the Filipinos are factors that determine and affect interpersonal communication patterns of Filipinos.

Communicator A must engage in dual perspective for effective communication to take place. He must be aware not only of his own perspective, but also of the perspective of Communicator B. Communicator A must understand his own point of view and at the same time, understand Communicator B's point of view. Likewise, Communicator B must also engage in dual perspective. The test of communicators' first-rate intelligence is their ability to handle two opposed ideas in their minds and still be able to function. This first-rate intelligence of communicators contributes a lot to the success of the interpersonal communication process.

When Communicator A engages in dual perspective, he learns to adjust to Communicator B. Feedforward, the before-the-event recognition of how something will seem to people looking at it from angles other than one's own (Richards 1968, 17), is a manifestation of how a communicator adjusts to the other communicator. Communicator A employs feedforward after perceiving the other communicator, anticipating the other communicator's possible reactions, and planning his messages based on his perception and anticipation. Communicator A then encodes his main message as previewed by the feedforward message. The feedforward and main messages when decoded by Communicator B will have certain effects on him that will lead him to send a feedback.

The process is transactional so the two communicators serve as both senders (encoders) and receivers (decoders). Communicator B could also encode his main message to Communicator A after employing feedforward which is a manifestation of perceiving, anticipating, and planning (based on his perception and anticipation). Communicator A can also send a feedback to Communicator B after decoding the feedforward and main messages. The feedback given by the

communicators can serve as the basis for the future use of feedforward.

Using the said framework, a content analysis of published screenplays of three contemporary movies and three contemporary telemovies was done. The research undertaken involved the following stages:

- 1.) Reading of published screenplays of three selected movies and three selected telemovies
- 2.) Identifying the discourses that manifested the use of feedforward
- 3.) Analyzing the discourses by:
 - a. Counting the frequency of occurrence of feedforward messages
 - b. Identifying and describing the functions of feedforward messages
- 4.) Consulting two fellow faculty members of the Department of Speech Communication and Theatre Arts (College of Arts and Letters, University of the Philippines) to validate the gathered and analyzed data
- 5.) Comparing the different functions of feedforward in interpersonal communication in the context of the Filipino culture and the established functions of feedforward in interpersonal communication in the context of the Western culture.

Small Voices, a screenplay for a movie under the same title written by Adolfo Alix, Jr., Gil Portes (in Alix 2003), and Senedy Que, is about the plight of a young, naïve, and idealistic elementary public school teacher in a poverty-stricken rural community. It has 103 scenes, seventy-three of which involve interpersonal communication. *Homecoming*, also a screenplay for a movie under the same title written by Alix, Portes, and Que (in Alix 2003), is the story of an overseas Filipino worker who comes home to the Philippines and regrettably carries and transmits a deadly disease to her younger brother. It has sixty-eight scenes, fifty-four of which involve interpersonal communication. *Bagong Hari (New King)*, a screenplay for a movie under the same title written by Frank Rivera (in Rivera 2002a), is the story of an ordinary man trapped in the dirty and violent world of politics. It has ninety-six scenes, eighty-five of which involve interpersonal communication. *Si Blanca sa Huling Byahe (Blanca's Last Trip)*, a screenplay for a telemovie under the same title written by Frank Rivera (in Rivera 2002b), tackles the life of a club singer who has been waiting for the return of her American father for years and who raised a child who suffers a fate similar to hers. It has twenty-four scenes, twenty of which involve interpersonal communication. *Isa Pang Laro (One More Game)*, a screenplay for a telemovie under the same title written by Frank Rivera (in Rivera 2002b), is the story of a once famous athlete and a would-be famous athlete in the area of track and field. It has forty-two scenes, thirty-seven of which involve interpersonal communication. Lastly, *Lagablab sa Kandungan (Lap Heat)*,

a screenplay for a telemovie under the same title written by Frank Rivera (in Rivera 2002b), tells the story of a young couple who is unable to bear a child because of the woman's medical condition. It has thirty-five scenes, thirty-three of which involve interpersonal communication.

The researcher counted the interpersonal scenes in each screenplay which depicted the use of feedforward. Eighty-two out of the 302 interpersonal scenes depicted the use of feedforward. One or more feedforward messages were used in each of these eighty-two scenes. On the average, Filipinos, as reflected in the studied screenplays, use feedforward twenty-seven percent of the time when they are involved in interpersonal communication. This figure indicates that Filipinos have a tendency to use feedforward, making it a significant part of the Filipino interpersonal communication culture. Table 1 shows the summary of feedforward usage in the six screenplays studied.

Title	Scenes Studied	Interpersonal Comm. Scenes	Interpersonal Comm. Scenes with Feedforward	Percentage of Feedforward Usage in the Interpersonal Comm. Scenes
<i>Small Voices</i>	103	73	21	29%
<i>Homecoming</i>	68	54	11	20%
<i>Bagong Hari</i>	96	85	11	13%
<i>Si Blanca sa Huling Byahe</i>	24	20	16	80%
<i>Isa Pang Laro</i>	42	37	12	32%
<i>Lagablab sa Kandungan</i>	35	33	11	33%
<i>TOTAL</i>	368	302	82	27%
Average				

Table 1. Summary of Feedforward Usage

Based on the data presented above, it is apparent that Filipinos use feedforward in interpersonal communication. After studying the patterns of feedforward usage of Filipinos as reflected in the screenplays, it should be noted that there are two sequences observed in the Filipino interpersonal communication process which involve the communicators, feedforward messages, main messages, and feedback. The first sequence is composed of the following steps.

1. Communicator A uses feedforward.
2. Communicator A encodes his main message.
3. Communicator B decodes the feedforward and main messages and sends a feedback.

In a scene in *Small Voices*, the interaction goes like this:

- Mrs. Pantalan: O makinig kayong mabuti. Dadalaw sa Lunes ang mga supervisors mula sa central school. Kailangang ayusin ninyo ang mga kuwarto ninyo. Kunin ninyo itong mga bagong libro at charts – i-display at ipagamit sa mga bata. (Listen carefully. The supervisors from the central school will visit us on Monday. Clean your rooms. Display and let the children use the new books and charts).
- Melinda: Ma'am bakit ho nandito ang mga ito? (Ma'am why are these here?)
- Mrs. Pantalan: Pag may mga supervisors lang na bibisita at saka inilalabas ang mga iyan. (We just use these when supervisors come to visit.)
- Melinda: Bakit ho ganu'n...samantalang nahihirapan po ang mga bata at nag-aagawan sa iilang punit-punit na mga libro... (But why? The children are having a difficult time sharing a few old and torn books...)
- Mrs. Pantalan: Kinukwestiyon mo ba ang mga patakaran ko? Kabagobago mo lang dito?! (Are you questioning my rules and regulations? You're just new here.)
- Melinda: E, marami lang ho akong hindi maintindihan sa mga pinapagawa ninyo sa mga bata. (I just do not understand many of the things you're asking these children to do.)
- Mrs. Pantalan: Alam mo'ng problema mo? Ayaw mong idilat ang mga mata mo sa mga nangyayari sa paligid mo! Mga titser lang tayo. Hindi masama ang magpaka-bayani. Pero may mga bagay na hindi natin sakop. Bakit, sa palagay mo ba, kapag naubos ang mga librong iyan, may makaka-alala pang mag-donate uli sa liblibang eskuwelahang ito? Siguro, kung malapit nang mag-eleksiyon, iyon! (You know what your problem is? You refuse to see the reality. We're just teachers. There is nothing wrong in being heroic but there are certain things beyond us. Do you think someone will donate new books if we use up all the books that we have right now? Maybe when it is election time!)

Another example is the interaction of the characters in a scene of *Lagablaba sa Kandungan*:

- Pio: Alam ko ang nararamdaman mo sapagkat ‘yan din ang nararamdaman ko. Alam ko rin ang damdamin mo sa akin – dahil ‘yan din ang damdamin ko sa ‘yo. Tulad mo, ayaw ko ring magtagpo ang ating mga landas kung maaari. Pero kahit hindi ko gusto, hindi talaga mangyayari. Kahit mahirap tanggapin, dapat kong tanggapin. Kailangan. Asawa ka na ni Larena at mahal na mahal ko ang aking anak. Nag-iisa lang si Larena – kaya’t mahirap man tanggapin, tinanggap ko na rin. Mahirap man sa akin ang pagkakataong ito na kausapin ka – na maki-usap ako sa ‘yo, ginagawa ko – alang-alang sa aking anak. Narinig nating pareho ang sabi ng doctor tungkol sa kalagayan ni Larena. Alam mo at alam ko na nakasalalay sa ‘yo ang kanyang buhay. Sana magtimpi muna kayong dalawa para sa ikahahaba ng buhay ni Larena... Naiintindihan mo ba ako, Rico? (I know what you feel because I feel the same way. I also know how you feel towards me because that is also how I feel about you. Like you, I do not want our paths to cross as much as possible. But even if I don’t want to, it just won’t happen. It’s necessary! You are the husband of my daughter Larena whom I dearly love. Larena is my only child and this is quite difficult for me but I have to accept you. We both know what the doctor said. We both know that the life of Larena is in your hands. Please, for the safety of Larena, abstain.)
- Rico: Opo, Itay. (Yes father.)
- Pio: Nangangako ka bang makapag-titiis ka? (Do you promise that you can do it?)
- Rico: Opo, Itay. (Yes father.)
- Pio: Salamat at nagkakaintindihan tayo. (Thank you for understanding.)

The second sequence is composed of the following steps.

1. Communicator A uses feedforward.
2. Communicator B decodes the feedforward message and sends a feedback.
3. Communicator A decodes the feedback and encodes his main message.
4. Communicator B decodes the main message and sends a feedback.

For example, in a scene in *Bagong Hari*, the interaction goes like this:

- Rina: Alam ko namang hindi ako basta-basta mapapatawad ng iyong ina. (I know, your Mother wouldn't be able to readily forgive me.)
- Addon: Maghintay-hintay lang tayo. Gan'un lang talaga si ina. (Let's just be patient. Mother is really like that.)
- Rina: Ako man, hindi ko rin mapatawad ang sarili ko. Nang malaman kong buntis ako, takot na takot ako, Addon. Hindi pa kasi ako handang maging ina kaya ipinalaglag ko ang bata na hindi ko man lang ipinaalam sa 'yo. (I, myself cannot easily forgive myself. I got scared when I found out I was pregnant. I wasn't ready to be a mother that time that is why I had the baby aborted without informing you.)
- Addon: Huwag na nating pag-usapan 'yon. (Let's not talk about that.)
- Rina: Pero tama ka, binaboy ko ang sarili ko. Gusto ko noong parusahan ang sarili ko nang iwan mo ako. (But you are right. I ruined myself because I wanted to punish myself after you left me.)

Another example is the interaction in a scene of *Isa Pang Laro*.

- Vic, Jr.: Ang sipag-sipag talaga ng Mommy ko. (My mother is really so diligent.)
- Mrs. Manalo: Junior, ilang beses ko ba sasabihin sa 'yo na kakatok ka muna bago pumasok. Alam mo namang magugulatin ako. (Junior, how many times do I have to tell you to knock first before entering the room. You know I easily get startled.)
- Vic, Jr.: Lalo kayong magugulat sa sasabihin ko. (You'll be more surprised with what I'm about to say.)
- Mrs. Manalo: Sige, handa na ako. (Okay, I am ready.)
- Vic, Jr.: Ninety-nine point eight ang nakuha ko sa NCEE! (I got a ninety-nine point eight in the NCEE.)
- Mrs. Manalo: Hindi nakakagulat 'yan – dahil kung mas mababa ang nakuha mo, hindi ka pala sa akin nagmana. (That is not surprising – because had you gotten a lower mark, it just means you did not inherit my genes.)

These examples of the two sequences show the varying use of feedforward in the interpersonal communication process. However both sequences show how the communicator uses feedforward to prepare the other communicator in receiving the actual message in anticipation of the possible feedback.

A total of 103 feedforward messages were found in the 82 interpersonal scenes that depicted feedforward in the six screenplays. Some interpersonal scenes made use of more than one feedforward.

Originally, De Vito listed four functions of feedforward. However, the researcher found five distinct functions of feedforward in the Filipino Culture. Three of these functions are similar to the first three functions listed by De Vito; one varies slightly with De Vito's fourth function; and one is not part of De Vito's list.

Twelve feedforward messages were used to open channels of communication. Fifty-one feedforward messages were used to preview the message. Thirty feedforward messages were used to disclaim. Seven feedforward messages were used to altercast. Nine feedforward messages were used to show perspicacity and empathy. However, it should be noted that there were six out of the 103 feedforward messages which were used both to preview the message and to disclaim. Table 2 shows the five functions of feedforward according to frequency of usage.

Rank	Functions of Feedforward	Frequency of Occurrence
1	To preview the message	51
2	To disclaim	30
3	To open channels of communication	12
4	To show perspicacity and empathy	9
5	To altercast	7
Total		103 (109)

Table 2. Frequency of Occurrence of Feedforward Messages According to Function

Based on the screenplays, feedforward is mostly used by Filipinos to preview the message according to the content, the importance, the form or style, and the quality of the subsequent message. According to De Vito (1994, 14), examples of feedforward messages that perform this function are "I'm afraid I have bad news for you." and "I'll be brief." Table 3 shows the feedforward messages used to preview other messages.

FUNCTION #1: TO PREVIEW OTHER MESSAGES		
Movie/Telemovie	Feedforward Message	Actual Message
<i>Small Voices</i>	Pero huwag kayong mag-alala. But don't worry.	Babalik ako para sa inyo. I will come back for you.
<i>Small Voices</i>	Huwag kang mag-alala. Don't worry.	May porsiyento ka. You'll get a certain percentage.
<i>Small Voices</i>	Siguro panahon na para malaman ninyo kung anong nangyari sa amin. Maybe it's about time for you to know what happened to us.	Kinamkam ng haciendero ang lupang minana ng tatay ninyo. Dahil doon, nagpalipat-lipat tayo ng lugar hanggang sa napadpad tayo dito. A landlord grabbed the ancestral land of your father. Because of that, we transferred from one place to another until we got here.
<i>Small Voices</i>	Ang buhay nga naman. Oh life.	Titser dito sa atin, katulong sa ibang bansa. A teacher here in our country, works as a domestic helper abroad.
<i>Small Voices</i>	Ang kuwento natin ngayon ay ang pabula ng pagong at ang kuneho... matututunan natin dito na daig ng masipag at matiyaga ang mayabang. Our story today is the fable of the turtle and the rabbit... we'll learn from this story the values of perseverance and diligence.	(hindi natuloy magkwento) (wasn't able to narrate the story)
<i>Small Voices</i>	Nakakahiya talaga. It's really embarrassing.	Ang daming bobong teacher. There are so many stupid teachers.
<i>Small Voices</i>	O, makinig kayong mabuti. Listen carefully.	Dadalaw sa lunes ang mga supervisors mula sa central school. Kailangang ayusin ninyo ang mga kuwarto ninyo. The supervisors from the central school will visit us on Monday. Clean your rooms.
<i>Small Voices</i>	'Yung tungkol ho sa kontes About the contest	Si Popoy ho, sayang naman, pareho pa namang magaling kumanta ang dalawa ninyong anak. It's such a waste for Popoy. Both of your children could sing well.

<i>Small Voices</i>	Huwag kang mag-alala. Don't worry.	Hindi papabayaang ni Gela ang kanyang mga kapatid Gela will still take care of her siblings.
<i>Small Voices</i>	At mayroon nga pala akong magandang balita sa inyo. And I have good news for all of you.	Mas malaki ang papremyo natin sa taong ito: tatlong libong piso para sa third prize, limang libong piso para sa second prize, at ten thousand pesos para sa first prize. The prizes this year are more extravagant: three thousand pesos for the third prize; five thousand pesos for the second prize; and ten thousand pesos for the first prize.
<i>Small Voices</i> (Function #2 also)	At huwag kang makakaasa ng puntos sa kontes dahil dati kitang estudyante. And don't expect any special treatment just because you were my former student.	Pantay pantay ang laban dito. This is a fair game.
<i>Homecoming</i>	Bata ka pa. You're still young.	May mga bagay na hindi mo pa maiintindihan sa ngayon. There are some things you wouldn't understand.
<i>Homecoming</i> (Function #2 also)	Pasensiya na po misis. Apologies Madam.	Ginagawa lang namin ang aming tungkulin. We're just doing our job.
<i>Homecoming</i>	Huwag ho kayong mag-alala. Don't worry.	Oras na gumaling ho ako, aalis din agad ako. Once I get well, I will leave right away.
<i>Homecoming</i>	Pasensiya na ho talaga tatang. Apologies dear old man.	Di pupuwede. It can't be.
<i>Homecoming</i>	Ikinalulungkot ng pamahalaang-bayan na ibalita The town officials regret to announce	Na dahil sa di inaasahang pangyayari, ipagpapaliban muna ang pista ng San Isidro. Because of an unexpected event, we will have to postpone the celebration of the feast of Saint Isidro.
<i>Homecoming</i>	Huwag kang mag-alala.	Kung wala kang makuhang trabaho sa abroad, sama-sama tayong mag-uumpisa sa Maynila.

	Don't worry.	If you can't get a job abroad, we'll all start all over in Manila together.
<i>Bagong Hari</i>	Madali lamang ang patakaran sa larong ito. The rule of the game is easy.	Wala ritong bawal. Puwede ninyong gawin ang gusto ninyong gawin sa inyong kalaban para manalo. Nothing is prohibited. You can do anything to your opponent to win.
<i>Bagong Hari</i>	Kung tutuusin ay hindi na siguro kailangan ang pagpapakilalang ito sa ating buhiting alkalde There might no longer be a need to introduce our beloved mayor	dahil araw-araw ay napapanood natin siya sa kanyang mga lumang pelikula na ipinalalabas sa telebisyon...mga pelikulang unang nagpasikat sa kanya...madalas nga kaming magkatawagang magkumpare tungkol sa mga palabas na ito... kaya mga kapatid sa partido, ang ating mabunying alkalde ng Sto. Rosario, si Mayor Perico Aguila. because we see him in his old movies shown on television... movies that made him famous... my dear brothers in this party, the esteemed mayor of Sto. Rosario, Mayor Perico Aguila.
<i>Bagong Hari</i>	Governor, matagal ko nang hinihintay ito. Governor, I've waited a long time for this.	Gusto ko ring gamitin ang utak ko para sa isang totoo at tunay na magaling... and not just to prop up some dumb and stupid boss. I want to make use of my brains to help someone who's truly and genuinely great... and not just to prop up some dumb and stupid boss.
<i>Bagong Hari</i>	Maysakit ho si ina. Mother is sick.	Kailangan namin ng pera. We need money.
<i>Bagong Hari</i>	Don't worry. Don't worry.	Hindi ako. It wasn't me.
<i>Bagong Hari</i>	Gusto kong malaman mo ang totoo kaya ako lumapit sa iyo. I want you to know the truth that is why I went to you.	Baka may mangyari sa akin. Something bad might happen to me.
<i>Si Blanca sa Huling Byahe</i>	Isa 'yan sa ipinarito ko, Joanne It's one of the reasons why I came	Wala na ang lolo mo. Natanggap ko ang sulat ng asawa ni Papa kahapon. N'ung isang buwan pa raw namatay ang lolo mo. Your grandfather has passed away. I

	here, Joanne.	received your father's letter. He died last month.
<i>Si Blanca sa Huling Byahe</i>	Pasensiya ka na rito, anak. Please bear with this, my child.	Idagdag mo na lang sa padala ng Daddy mo. Just add this to what you're father sent.
<i>Si Blanca sa Huling Byahe</i>	Huwag kayong mag-alala, Ma. Don't worry, Mother.	liwan n'yo rin ang club pag dinala na namin kayo ng Daddy sa Amerika. Kami na lang ng daddy ang kakantahan mo. You don't have to work in that club anymore when Daddy and I bring you to the USA. You will just have to sing for Daddy and me.
<i>Si Blanca sa Huling Byahe</i> (Function#2 also)	Huwag mo akong intindihin, anak. Nahihya nga ako sa 'yo dahil Don't worry about me, my child. I am so ashamed because	napiipilitan kang magtrabaho dito. you are being forced to work here.
<i>Si Blanca sa Huling Byahe</i>	Pero huwag kang mag-alala, Inay. But don't worry, Mother.	Nangako si Jack na babalikan ako. Nangako siyang pakakasalan ako. Jack promised me he'll come back. He promised to marry me.
<i>Si Blanca sa Huling Byahe</i>	Huwag kang mag-alala. Don't worry.	Hanggang sa paggiri lang si Pepe. Pepe will get nowhere.
<i>Si Blanca sa Huling Byahe</i>	Blanca, hindi karaniwang VD ang sakit ko. Blanca, my disease is not an ordinary VD.	Kaya, biglang nawala si Tom sa Subic, dahil may AIDS siya. At nagpa-check-up din ako kahapon. Zero positive din ako. That's why Tom disappeared from Subic. He has AIDS. I had myself checked yesterday. I am also zero positive.
<i>Si Blanca sa Huling Byahe</i>	Don't worry. Don't worry.	Nakaschedule kaming magresearch at mag-survey sa Angeles at sa Olongapo. We're scheduled to conduct a research and survey in Angeles and Olongapo.
<i>Si Blanca sa Huling Byahe</i>	May magandang balita ako tungkol sa Daddy. I have good news about your Daddy.	(hindi natuloy magsabi) (wasn't able to say the good news)
<i>Si Blanca sa Huling Byahe</i>	Hindi kita masisisi kung ganyan ang	Sariling buhay mo 'yan. Sariling

(Function#2 also)	<p>palagay mo. Kung ganyan ang iniisip mo. Pero ito lang ang masasabi ko, Joanne.</p> <p>I can't blame you if that is what you think. If you see me that way. But I just have this to tell you, Joanne.</p>	<p>desisyon. Wala akong magagawa kung 'yan ang pasya mo.</p> <p>It's your life. It's your decision. I can't do anything if that is your decision.</p>
<i>Si Blanca sa Huling Byahe</i>	<p>Pero ito ang tandaan mo, anak.</p> <p>But remember this, my child.</p>	<p>Ang Daddy mo, ang ipinagmamalaki mong Daddy mo ang unang yumurak sa ating dangal. Ang unang sumira sa aking kalinisan. Ang nagwasak sa aking buhay.</p> <p>Your Daddy, the man you're so proud of is the one who belittled and disrespected us. The one who ruined my life.</p>
<i>Isa Pang Laro</i>	<p>Isang bagay lamang ang dapat isipin ng manlalaro-</p> <p>The player should only think of one thing.</p>	<p>At 'yan ay ang manalo</p> <p>And that is to win</p>
<i>Isa Pang Laro</i>	<p>Lalo kayong magugulat sa sasabihin ko.</p> <p>You'll be more surprised with what I'm about to say.</p>	<p>Ninety-nine point eight ang nakuha ko sa NCEE.</p> <p>I got a ninety-nine point eight in the NCEE.</p>
<i>Isa Pang Laro</i>	<p>Hindi lang yun Mommy.</p> <p>That's not all Mommy.</p>	<p>Ipinatawag ako ng principal namin. Dahil daw tatlong eskwelahan ang nag-o-offer sa akin ng scholarship.</p> <p>I was summoned to the principal's office. Three schools are offering me a scholarship.</p>
<i>Isa Pang Laro</i>	<p>Pero ito ang hindi ninyo expected.</p> <p>But this is what you don't expect.</p>	<p>Hindi 'yun mga scholarship dahil topnotcher ako sa klase. Ang offers sa akin ay para maging player ng kanilang mga unibersidad.</p> <p>Those are not academic but athletic scholarships.</p>
<i>Isa Pang Laro</i> (Function #2 also)	<p>I am very sorry, Mr. and Mrs. Martinez. We did our best to save Helen's legs.</p> <p>I am very sorry, Mr. and Mrs. Martinez. We did our best to save Helen's legs.</p>	<p>Hindi na nga puputulin, pero hindi pa rin niya magagamit.</p> <p>There is no need to amputate but she won't be able to use her legs.</p>
<i>Isa Pang Laro</i>	<p>Pero iba ito, Mamang.</p>	<p>Hindi ito basta pagkatalo lamang sa</p>

	But this is different, Mom.	isang laro. Ito'y habambuhay na impiyerno. This is not just about losing a game. This is a lifetime of hell.
<i>Isa Pang Laro</i>	I'm sorry, Helen. I'm sorry, Helen.	Hindi na No
<i>Isa Pang Laro</i>	May proposition ako sa 'yo. I have a proposition for you.	Why don't you coach me – para maging champion din ako, tulad mo? Why don't you coach me – so I could be a champion like you?
<i>Lagablab sa Kandungan</i>	May mga kasama po siya pagpunta niya rito ngayon. He'd be with some other people when he comes today.	Mamamanhikan na po sila. He'll ask for my hand in marriage.
<i>Lagablab sa Kandungan</i>	Pero wala kang dapat ikabahala. But you don't have to worry about anything.	Ligtas ang asawa mo. Your wife is safe.
<i>Lagablab sa Kandungan</i> (Function #2 also)	I'm sorry, Misis. I'm sorry, Madam.	Babae sana ang apo ninyo pero patay na ho nang lumabas. Your granddaughter's a girl but she was born dead.
<i>Lagablab sa Kandungan</i>	At saka dapat mo itong malaman. And you should know this.	Hindi na dapat magbuntis pa si Larena. May heart condition ang asawa mo, Rico. Rheumatic heart. Grabe. Ikamamatay ni Larena kung manganganak siyang muli. Larena can't bear a child anymore. Your wife has a grave heart condition. Rheumatic heart. Giving birth might cause her death.
<i>Lagablab sa Kandungan</i>	Galing ako sa doctor kanina. I came from the doctor earlier.	Buntis na naman daw ako. I am pregnant again.
<i>Lagablab sa Kandungan</i>	Ito ang tandaan mo, Rico. Remember this, Rico.	Kapag, napahamak si Larena sa kagagawan mong ito, ikaw ang mananagot sa akin. Papatayin kita! If something bad happens to Larena because of what you did, I will kill you.
<i>Lagablab sa Kandungan</i>	Tandaan mo! Remember!	Papatayin kita! I will kill you!

<i>Lagablab sa Kandungan</i>	Ikinalulungkot ko ho, Mang Pio. This has made me sad, Mang Pio.	Sanggol lamang ang nakaya naming iligtas. We were only able to save the child.
<i>Lagablab sa Kandungan</i>	Wala ka nang dapat ikatakot. You don't have to fear anything.	Kanina, nalaman nilang narito ka sa amin ni Lenny. Kaya ko narito, para sunduin ka. Gusto kang maka-usap ng mga biyenang mo. Earlier, they learned that you are staying here with Lenny and me. I am here to pick you up. Your father-in-law wishes to sepak with you.

Table 3. Feedforward Messages used to Preview Other Messages

To preview the message is the most common function of feedforward for Filipinos. For example, the feedforward message “o, makinig kayong mabuti” (listen carefully) previews the importance of the message “dadalaw sa lunes ang mga supervisors mula sa central school... kailangang ayusin ninyo ang mga kuwarto ninyo” (the supervisors from the central school will visit us on Monday... clean your rooms). The sender of the feedforward message is a public school principal who wants her teachers to prepare for the upcoming visit of the district supervisors. While the feedforward message “yung tungkol ho sa kontes” (about the contest) previews the content of the message “si Popoy ho, sayang naman, pareho pa namang magaling kumanta ang dalawa ninyong anak” (it’s such a waste for Popoy. Both of your children could sing well). This feedforward message is sent by a teacher to her students’ mother in an attempt to convince her to allow both her children to join the choir. The feedforward message “at mayroon nga pala akong magandang balita sa inyo” (and I have good news for all of you) previews the quality of the message “mas malaki ang papremyo natin sa taong ito” (The prizes this year are more extravagant). This message is announced by the contest organizer to the coaches of the participating choirs. These feedforward messages help prepare the receiver in anticipating the actual message. The receiver is no longer caught unaware of the actual message since he is given a clue as to what the nature or quality of the actual message is. This is a manifestation that Filipinos value the *kapuwa*. Filipinos want the other communicator to be prepared in receiving the actual message.

Filipinos also often use disclaimers. The sender uses a disclaimer to ensure that the actual message will be understood by the receiver. Disclaimers also ensure that the message will not reflect negatively on the sender. According to De Vito, examples of feedforward messages that perform this function are “I realize that this might not be the time to talk about money but...” and “You’ll probably think

I'm crazy but..." (ibid., 15). The use of disclaimers by Filipinos is a reflection of the value they put on the kapuwa and on their own reputation. Table 4 shows the feedforward messages used to disclaim.

FUNCTION #2: TO DISCLAIM		
Movie/ Telemovie	Feedforward Message	Actual Message
<i>Small Voices</i>	Wala akong hihilingin sa inyo. I won't ask anything from you.	Kung hindi ang mag-aral kayong mabuti Except that you study well
<i>Small Voices</i>	Ang ibig kong sabihin What I meant was	Sana noon pa siya dito sa Malawig para mas maraming maituturo si Ma'am I wish she has already been here in Malawig for a long time so that she could teach us more things.
<i>Small Voices</i>	Hindi ko naman po kukunin ang mga anak ninyo. I won't take your children.	Ang pagpa-praktis ho'y tuwing hapon lang naman pagkatapos ng klase... mapapadalas lang ho ito mga dalawa o tatlong araw bago ang kontes. Practice is only every afternoon after class... and will only become more often two to three days before the contest.
<i>Small Voices</i>	Huwag mong sabihing hindi kita pinaalalahanan. Don't tell me that I did not warn you.	Bakit ba parang ang hirap-hirap imulat sa iyo ng totoo? Why does it seem so difficult for you to see the truth?
<i>Small Voices</i>	Hindi sa nakikialam ako. Not that I am meddling.	Pero tayo nama'y mag-usap ina sa ina. Sa palagay ko e, makakabuti ito sa mga bata. But let's talk as mothers. I think this will be good for the kids.
<i>Small Voices</i> (Function #1 also)	At huwag kang makakaasa ng puntos sa kontes dahil dati kitang estudyante. And don't expect any special treatment just because you were my former student.	Pantay pantay ang laban dito. This is a fair game.
<i>Small Voices</i>	Gustuhin ko man isama ang puhunan ko, As much as I want to donate my capital	Kaya lang... iyan, iyan, idagdag mo na rin 'yan. Pambili ng meryenda ng mga bata. It's just...okay, okay, include this. Use it to buy food for the kids.
<i>Homecoming</i>	Abby, hindi naman sa tutol ako sa kasal ninyo.	Ang akin lang e, mano naman sanang nakatapos muna itong mga kapatid mo o kaya binigyan mo ako ng maliit na negosyo para lumago pa ang perang naipundar mo.

	Abby, it's not that I am against you getting married.	It's just that, wouldn't it be better if you wait for your siblings to finish college or for you to give me some capital for business before you get married?
<i>Homecoming</i> (Function #1 also)	Pasensiya na po misis. Apologies Madam.	Ginagawa lang namin ang aming tungkulin. We're just doing our job.
<i>Homecoming</i>	Hindi mo naman siguro kami masisisi kung kami ay lumayo. You probably couldn't blame us for staying away.	Prinotektahan lang namin ang aming pamilya. We just protected our families.
<i>Bagong Hari</i>	I assure you... I don't know anything about this I assure you... I don't know anything about this	but I will assign a special committee to look into this alleged anomaly. but I will assign a special committee to look into this alleged anomaly.
<i>Bagong Hari</i>	Hindi ako masamang tao. I am not a bad person.	Binaril nila ako. They shot me.
<i>Bagong Hari</i>	Hindi ko binababoy ang sarili ko I am not ruining myself.	Naghahanap-buhay ako. Ikaw ang nambaboy sa akin I am making a living. You are the one who ruined me.
<i>Bagong Hari</i>	Praktikal lang ako. I am just practical.	Kapag lumulubog na ang barko, natural lang na iwanan ko ang kapitan, di ba? When the ship is sinking, isn't it just natural to abandon the captain?
<i>Si Blanca sa Huling Byahe</i>	Joanne, not because I delivered an anti-US bases line does it correlate that I am an American hater. Joanne, not because I delivered an anti-US bases line does it correlate that I am an American hater.	We have a lot of American friends who sympathize with this belief. We have a lot of American friends who sympathize with this belief.
<i>Si Blanca sa Huling Byahe</i>	Oo, hindi ako marunong sumulat. Hindi ako marunong bumasa. Yes, I do not know how to write. I do not know how to read.	Pero hindi mo maililihim sa akin ang lahat. But you can't keep everything from me.
<i>Si Blanca sa Huling Byahe</i> (Function #1 also)	Huwag mo akong intindihin, anak. Nahihiya nga ako sa 'yo dahil Don't worry about me, my child. I am so ashamed because	napipilitan kang magtrabaho dito. you are being forced to work here.

<i>Si Blanca sa Huling Byahe</i>	Hindi masama ang ginagawa ko. Walang masama sa ginagawa ko. I am not doing anything wrong. There's nothing wrong with what I am doing.	Kumakanta lang ako sa club para mabuhay tayo. Para mapag-aral kita. Ito lang ang alam kong gawin, anak... At tinitiyak ko sa 'yo, hindi ito masama. I just sing in a club to make a living. So that I can send you to school. This is the only thing I can do. I assure you, this is not something bad.
<i>Si Blanca sa Huling Byahe</i>	Wala kaming ginagawang masama. We're not doing anything bad.	Hindi kami nanggugulo. We're not causing a scene.
<i>Si Blanca sa Huling Byahe</i>	Hindi masamang babae ang Mama ko. My mother is not a bad woman.	Singer siya! Hindi Hostess! Malaki ang pagkakaiba n'un Lito. She's a singer, not a prostitute. There's a big difference.
<i>Si Blanca sa Huling Byahe</i> (Function #1 also)	Hindi kita masisisi kung ganyan ang palagay mo. Kung ganyan ang iniisip mo. Pero ito lang ang masasabi ko, Joanne. I can't blame you if that is what you think. If you see me that way. But I just have this to tell you, Joanne.	Sariling buhay mo 'yan. Sariling desisyon. Wala akong magagawa kung 'yan ang pasya mo. It's your life. It's your decision. I can't do anything if that is your decision.
<i>Si Blanca sa Huling Byahe</i>	Hindi ka man naniniwala ngayon, You may not believe me now,	Pero kailanman, hindi ako naging masama. Hindi naging marumi. Hindi kailanman naging puta. But I was never bad. Never cheap. I was never a prostitute.
<i>Si Blanca sa Huling Byahe</i>	I may be half-American I may be half-American	But I am more Filipino than you can ever imagine. Whatever it is you think of us, we don't sell our children in the Philippines. But I am more Filipino than you can ever imagine. Whatever it is you think of us, we don't sell our children in the Philippines.
<i>Isa Pang Laro</i>	Hindi ho namin nalilimutan ni Helen ang sinabi niyo- Helen and I will never forget what you said -	Always sleep on the day you wake up. Kaya ho nakaugalian ko na rin na nasa higaan na ako bago maghatinggabi. Always sleep on the day you wake up. It's been my habit to be in bed before midnight.

<i>Isa Pang Laro</i> (Function #1 also)	I am very sorry, Mr. and Mrs. Martinez. We did our best to save Helen's legs. I am very sorry, Mr. and Mrs. Martinez. We did our best to save Helen's legs.	Hindi na nga puputulin, pero hindi pa rin niya magagamit. There is no need to amputate but she won't be able to use her legs.
<i>Isa Pang Laro</i>	Helen, hindi lamang trainor mo ako. <i>Hindi lang basta coach mo.</i> <i>Helen, I am not just your trainor. Not just your coach.</i>	I'd like to think, I'm also your friend. I'd like to think, I'm also your friend.
<i>Isa Pang Laro</i>	I do not think I am in any position to do that. I do not think I am in any position to do that.	I'm not qualified. I'm not qualified.
<i>Lagablab sa Kandungan</i>	Larena, hindi mo ako naiintindihan. Hindi suweldo, hindi pera ang dahilan kung bakit ayaw kong magtrabaho ka. Larena, you do not understand me. It's not the salary, not the money why I do not want you to work.	Ayaw kong makarinig ng masama sa Itay mo. Gusto kong ipakita sa kanya na kaya kitang buhayin. I don't want to hear anything bad from your father. I want to show them that I could take care of you.
<i>Lagablab sa Kandungan</i>	Hindi sa ganoon, Itay. It's nothing like that father.	Ang totoo nga, kayo ang iniisip namin ni Larena nang pag-usapan namin iyon. Kayo ang pinakikisamahan namin nang mawala na ang galit ninyo. The truth is Larena and I were thinking of you when we talked about that. We want to appease your anger.
<i>Lagablab sa Kandungan</i> (Function #1 also)	I'm sorry, Misis. I'm sorry Madam.	Babae sana ang apo ninyo pero patay na ho nang lumabas. Your granddaughter's a girl but she was born dead.

Table 4: Feedforward Messages used to Disclaim

To disclaim is the second most common function of feedforward. Feedforward messages like “hindi ko naman po kukunin ang mga anak ninyo” (I won't take your children), “hindi sa nakikialam ako” (not that I'm meddling), “Abby, hindi naman sa tutol ako sa kasal ninyo” (Abby, it's not that I am against you getting married), “I assure you... I don't know anything about this;” “hindi ako masamang tao” (I am not a bad person), “hindi ko binababoy ang sarili ko” (I am not ruining myself), “wala kaming ginagawang masama” (we're not doing anything bad), and

“I may be half American” aim to avoid conflict and to make sure that the message would not reflect negatively on the speaker. Filipinos value their reputation. The communicators who used feedforward to disclaim would like to make sure that the message would not be taken disapprovingly by the listener and that they will still appear likeable and credible.

Feedforward is also used by Filipinos to open channels of communication. Feedforward messages that perform this function open channels of communication rather than communicate information. These feedforward messages serve as opening approaches when attempting to speak with someone. According to De Vito, examples of feedforward messages that perform this function are “Have you got a match?” and “Haven’t we met before?” (ibid., 14). Table 5 shows the feedforward messages used to open channels of communication.

FUNCTION #3: TO OPEN CHANNELS OF COMMUNICATION		
Movie/Telemovie	Feedforward Message	Actual Message
<i>Small Voices</i>	May mga itatanong lang po sana ako. I would just like to ask something.	(hindi natuloy magtanong) (wasn't able to ask the question)
<i>Small Voices</i>	Magandang tanghali po. Good day!	Ako po si Melinda Santiago. I am Melinda Santiago.
<i>Small Voices</i>	Mawalang galang na. With all due respect.	Kayo ba ang bagong teacher ng anak ko? Are you my son's new teacher?
<i>Small Voices</i>	Nag-usap na kami ng tatay mo. Your father and I have talked.	Titigil ka na sa susunod na taon. You will stop going to school next year.
<i>Small Voices</i>	Umpisa na naman ng tag-ulan. It's the start of the rainy season again.	Sumulat na si Pilar at maayos naman daw sa kanya ang kanyang amo. Pilar wrote and she said her employer is treating her well.
<i>Small Voices</i>	Good morning Melinda. Good morning Melinda.	Pero bakit parang nababasa ko na malungkot ka. But why do you look so sad?
<i>Si Blanca sa Huling Byahe</i>	Hindi ka yata umiinom. It seems you're not drinking.	Gaganda ang performance mo kung nakainom ka nang kaunti. You'll perform better after a few drinks.
<i>Si Blanca sa Huling Byahe</i>	Ang ganda talaga ng boses ng Mama mo, ano? Your Mom's voice is really good.	Pag malaki ka na, gusto mo rin bang maging singer tulad niya Joanne? Do you also want to be a singer like her someday, Joanne?

<i>Isa Pang Laro</i>	Hi, Vic!	Pagkatapos sa grocery, dumaan din ako sa bookstore at binili ko 'yung librong bilin ni Jun. Ibinili rin kita ng bagong exercise book.
	Hi, Vic!	After doing the grocery, I dropped by the bookstore and bought the books Jun asked me to buy. I also bought a new exercise book for you.
<i>Isa Pang Laro</i>	Hi!	Tapos ka na rin sa routine mo?
	Hi!	You're also done with your routine?
<i>Isa Pang Laro</i>	Good morning, Helen.	Remember me?
	Good morning, Helen.	Remember me?
<i>Isa Pang Laro</i>	Good morning, Mamang!	I'd like to catch the sun. Matagal na rin akong hindi naarawan.
	Good morning, Mom!	I'd like to catch the sun. It's been a long time since the last time the sun shone on me.

Table 5. Feedforward Messages used to Open Channels of Communication

In the screenplays, examples of feedforward that perform this function are “may itatanong lang po sana ako” (I would just like to ask something), “mawalang galang na” (with all due respect), “good morning,” and “hi.” These feedforward messages reflect the politeness of Filipinos in their attempt to communicate with other people. Filipinos tend to show deference more than Westerners. To open channels of communication is the number three function of feedforward in terms of frequency of occurrence.

These first three functions of feedforward are similar to the first three functions of feedforward in the Western culture as given by De Vito. Feedforward in the context of the Filipino culture performs the following functions: to preview the message; to disclaim; and, to open channels of communication just like feedforward in the Western setting.

The fourth function according to frequency of occurrence is to show perspicacity and empathy. It is found by the researcher to be employed by Filipinos though it was not mentioned as a function of feedforward in the Western culture. The researcher sees it as a separate category and was added to the list of the functions of feedforward. Table 6 shows the feedforward messages used to show perspicacity and empathy.

FUNCTION #4: TO SHOW PERSPICACITY AND EMPATHY		
Movie/Telemovie	Feedforward Message	Actual Message
<i>Small Voices</i>	Mga bata, alam kong gusto ninyo nito. Kids, I know you like this.	Kaya magbibigay ako ng ice drop mamaya sa makakasagot ng tanong ko. That is why I'm giving an ice drop later to anyone who could answer my question.
<i>Small Voices</i>	Alam kong ayaw ninyo dahil paniwala niyo, tiyak na wala na tayong pag-asa manalo. I know you don't want to because you believe that surely we have no chance of winning.	Ang pakiusap ko lang... "Yung, 'maka-akyat lang kayo sa entablado... 'yung makakanta lang kayo sa harap ng mga tao... 'yung marinig lang ang mga boses ninyo. Tama na sa akin 'yun. My only request is... "For you to be on stage... to be able to sing in front of a crowd... for your voices to be heard. That is good enough for me.
<i>Homecoming</i>	Baka kala mo hindi ko alam. Perhaps, you think I do not know.	Inuunahan mo lang ako. Ako dapat ang may galit sa iyo You are just being defensive. I should be the one getting mad.
<i>Homecoming</i>	'Nay, alam ko. Ma, I know.	Sinisisi ninyo ako dahil nagpumilit akong umuwi rito. Sinuway ko ang kagustuhan ninyo. You are blaming me because I insisted to go home. I disobeyed your will.
<i>Homecoming</i>	Alam ko, malaki ang naging pagkukulang ko sa inyong magkakapatid. I know, I have a lot of shortcomings to you and your siblings.	Hindi na mahalaga kung sino ang naunang nagkasala sa amin ng nanay mo. Nangyari na ang nangyari. Nagkawatak-watak tayo ng umalis ang ate mo Who first committed a sin between me and your mother is no longer important. Whatever happened already happened. We lost our family when your elder sister left.
<i>Bagong Hari</i>	Alam ko namang hindi ako basta-basta mapapatawad ng iyong ina. I know, your Mother wouldn't be able to readily forgive me.	Ako man, hindi ko mapatawad ang sarili ko. Nang malaman kong buntis ako, takot na takot ako Addon. Hindi pa kasi ako handang maging ina kaya ipinalaglag ko ang bata na hindi ko man lang ipinaalam sa 'yo I, myself cannot easily forgive myself. I got scared upon learning of my pregnancy, Addon. I wasn't ready to be a mother that time that is why I had the baby aborted without even informing you.

<i>Isa Pang Laro</i>	Alam kong alam mo rin ang nararamdaman ko, Helen. I know you know what I feel, Helen.	Naranasan mo rin ito. You also experienced this before.
<i>Lagablab sa Kandungan</i>	Alam ko ang nararamdaman mo sapagkat 'yan din ang nararamdaman ko. Alam ko rin ang damdamin mo sa akin—dahil 'yan din ang damdamin ko sa 'yo. I know what you feel because I also feel the same way. I also know how you feel towards me because that is also how I feel about you.	Tulad mo, ayaw ko ring magtagpo ang ating mga landas kung maaari. Like you, I do not want our paths to cross as much as possible.
<i>Lagablab sa Kandungan</i>	Alam kong ang banta ng Itay ang ipinagkakaganyan mo. I know it's the threat of father that is bothering you.	Nasabi lang 'yun dahil nabigla siya. Dahil sa galit He did not mean it. He was just mad.

Table 6. Feedforward Messages used to Show Perspicacity and Empathy

Examples of feedforward messages used to show perspicacity and empathy are, “baka akala mo hindi ko alam” (you might think I do not know), “alam ko namang hindi ako basta-basta mapapatawad ng iyong ina” (I know, your Mother wouldn’t be able to readily forgive me), “alam kong alam mo rin ang nararamdaman ko” (I know you know what i feel), and “alam kong ang banta ng Itay ang ipinagkakaganyan mo” (I know it’s the threat of father that is bothering you). These feedforward messages are sent to show the receiver that the sender knows how they feel or what they think. This function is an apparent display of dual perspective.

The last function according to frequency of occurrence is to altercast. According to De Vito (*ibid.*, 14), an example of a feedforward message that performs this function is “As an advertising executive, what do you think....” In its original description, according to De Vito (*ibid.*), it is the placing of the receiver in a specific role and to request that the receiver respond to the speaker in terms of the assumed role. However, there is a slight difference in the way the researcher observed and described this function. The researcher found that the sender also altercasts to ensure that he is not misunderstood by the receiver and that the message is taken in the context provided by the sender. The sender makes the receiver aware that he is saying what he is saying assuming that he is someone else—that the speaker himself is altercasting. For example, “kung tatanungin natin si Popoy” (if we were to ask Popoy), “kung ako pa sa iyo” (if I were you), and “kung ako lang ang

masusunod” (if I could have it my way). This function varies a little bit from its Western counterpart in the sense that both the sender and receiver may altercast. Table 7 shows the feedforward messages used to altercast.

FUNCTION #5: TO ALTERCAST		
Movie/ Telemovie	Feedforward Message	Actual Message
<i>Small Voices</i>	Kung tatanungin natin si Popoy If we were to ask Popoy	Gusto niyang ituloy natin ang pagsali sa kontes di ba? He would have wanted us to join the contest, right?
<i>Homecoming</i>	Kung ako lang talaga ang masusunod If I could have it my way	Dapat ay sa Maynila ipinatahi ang trahe ng anak ko doon sa sikat, kay Ricky Reyes. We should have hired the services of a famous designer in Manila like Ricky Reyes to make my daughter's wedding gown.
<i>Homecoming</i>	Baligtarin man natin ang pangyayari Even if we reverse the situation	Sa huli, ikaw pa rin ang ituturong source ng virus. In the end, you will still be identified as the source of the virus.
<i>Si Blanca sa Huling Byahe</i>	Kung ako pa sa iyo If I were you	maghahanap na lang ako ng Pilipino. I will just look for a Filipino.
<i>Si Blanca sa Huling Byahe</i>	If I were you If I were you	hindi na ako kikiilos at gagalaw ng gagalaw. At magdadadaldal. I would stop moving. And talking.
<i>Isa Pang Laro</i>	Kung ako lang ang masusunod If I could have it my way	Hindi ko na kayo papayagang umalis. I wouldn't allow you to leave.
<i>Isa Pang Laro</i>	Helen, bakit hindi mo baligtarin ang pananaw mo? Helen, why don't you adapt a different perspective?	Naggapaalala rin ang mga bulaklak na maganda at mabuti ang buhay. Flowers also remind us that life is good and beautiful.

Table 7. Feedforward Messages used to Altercast

After determining the frequency of occurrence of feedforward according to function, the researcher felt the need to revise the conceptual framework used in this study which now includes the fifth function of feedforward unique to the Interpersonal communication of Filipinos. Figure 2 shows the feedforward process as used by Filipinos in interpersonal communication.

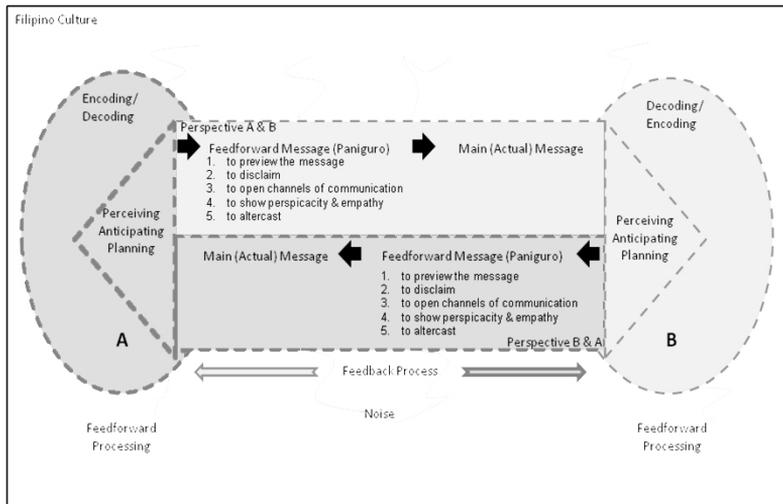


Figure 2. Feedforward Process as used by Filipinos

Feedforward has surprisingly remained popular until the present time. It is not surprising to discover that Filipinos do employ feedforward when they communicate interpersonally. With the Filipino values of pakikisama and pakikipagkapuwa, comes the concept of pakiramdam and pahiwatig which stems from the value that Filipinos put on the kapuwa. Filipinos obviously use it to show that they value the kapuwa. It is a useful tool in avoiding and minimizing misunderstandings and conflicts. Just like what Goldsmith (2002, 2) said, people do not take feedforward as personally as feedback that is why it is useful in maintaining smooth interpersonal relationships.

It is noteworthy that some of the feedforward messages and main messages were decoded with the same meaning intended in encoding. Therefore, the feedforward worked for the communicator who used it. But some feedforward messages and main messages were decoded with a different meaning compared to the intended meaning in encoding. The messages were still decoded differently and perceived negatively by the other communicator. The feedforward did not work for the communicator who used it. It just shows, just like what Hall proposed that meaning as decoded does not necessarily (or often) correspond with meaning as encoded.

Filipinos are sensitive communicators. This sensitivity is a manifestation that Filipinos, as reflected in the studied screenplays, employ Wood's concept of

dual perspective. They take into account their own perspective and the perspective of the other when they communicate. It is rooted in their high-context culture.

Filipinos use feedforward mostly to preview a message and to disclaim. There are two characteristics of the Filipinos which are reflected by the use of feedforward messages with such functions. First, Filipinos use feedforward to preview a message because Filipinos find it very difficult to be direct and straightforward. Filipinos do not want to surprise or catch the other person off-guard. Filipinos do not want to be rude nor do they want to offend the other person so they employ feedforward to somehow prepare the receiver in accepting the message as positively as possible to avoid conflicts. Second, Filipinos use feedforward to disclaim because Filipinos value their reputation and the *kapuwa*. Using disclaimers help the sender detach himself from the message which may be negative in nature. This helps in ensuring that the message will not reflect negatively on the speaker and on his reputation. It is also used as defense mechanism to avoid the possible negative reactions of the receiver. Feedforward tries to minimize conflict and aims to show that the communicator values the *kapuwa*. Thus, feedforward prevents anticipated problems (Allen 1998, 4). Just like what General Semantics would suggest, feedforward can be used as a linguistic remedy.

Feedforward as used by Filipinos in interpersonal communication can be referred to as *paniguro*. The term *paniguro* was chosen by the researcher because feedforward is used to ensure that misunderstandings will be avoided or minimized. It is used to ensure that the message will be understood by the other communicator. Other related Filipino words are *pasakalye*, *pasintabi*, and *pahiwatig* but the term *paniguro* captures the concept of feedforward.

Feedforward is viewed positively by many people since we know that we can change the future but we can't change the past (Goldsmith 2002, 2). It helps one focus on a positive communication transaction and not a failed one. Knowing the extent of the power of feedforward can help us in successfully communicating with other people.

Feedforward is a concept barely explored in the field of communication. There is an obvious lack of resource materials on feedforward. In fact, aside from the graduate thesis of the researcher (Moraga-Leaño 2008), there is no existing local material on feedforward. This concept can and should be further explored as it provides us with a solution to how we can become better communicators in better interpersonal relationships.

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