

The Gender Spectrum in Media

The 11 articles in the first issue of the *Plaridel Journal* last year highlight the diversity of topics on gender that can be approached through various theories and methods. The collection shows the spectrum of gender, the relationship between gender and social issues, and the gendered dynamics of personal and mediated identity and presentation. This new compendium of nine articles continues to help address the contradiction of gender studies: the unremitting paucity of its literature relative to the progressive richness of gender as topic, theory, and practice.

The papers in this issue range from the conceptual to the practical. Hazel T. Biana’s article on bell hooks and Ma. Theresa Angelina Q. Tabada’s on opinion journalism show how we can enrich our frameworks to study gender by expounding on extant theories. Biana interrogates hooks’s arguments to build a critical discourse analysis framework that researchers henceforth can use to study sex, race, class, and their intersectionality. Tabada, meanwhile, uses Raymond Williams’s Marxist cultural theory of base and superstructure to argue how the writers of opinion-editorial pieces embrace vulnerable and otherwise peripheral groups into the public discourse.

Another pair of articles—those by Samuel Cabbuag and Christian Jil Benitez, and the group of Bonne Cañal, Ira Capuyan, Hannah del Pilar, Myril Eloise Enolpe, and Susan Loseo—explore aspects of queer culture online. Cabbuag and Benitez explicate the concept of “baklang kanal”

through a case study of microcelebrities Pipay and Sassa Gurl. Meanwhile, Cañal et al. study the phenomenon of cancel culture through the hashtag #SamMoralesIsOver. Both papers surface how agentic individuals can harness the nuanced potential, if not outright power, of social media, specifically Twitter, in emancipating minority groups.

Two articles in this issue focus on how male politicians from two pivotal moments in Philippine history have respectively deployed the patriarchy to their advantage. By studying archival print material, Veronica C. Alporha asserts how the late President Manuel Quezon's support for the suffrage movement was premised on politics of patronage rather than on the belief that the right to suffrage is a right, and not a privilege, of women. Gerry M. Lanuza, meanwhile, through a critical discourse analysis of online news, specifically from YouTube and official media outfits, argues how President Rodrigo Duterte built on the patriarchal discourses and practices to hypermasculinize the state and hyperfeminize society.

Advertisements, meanwhile, are the locus of two articles: those by Fernando Paragas, Czekaina Esrah Rapanot, Marrhon Mangalus, Catherine Faith Hoggang, and Mariam Jayne Agonos in the Philippines, and by Michael Prieler and Vannak Dom in Cambodia. The team of Paragas content analyzed of 500 TV, 497 radio, and 256 print ads from 2018 that were selected through constructed week sampling, while the Prieler and Vannak did the same for the 157 unique TV ads from 2016. The Philippine study shows how overall patterns and platform differences in the portrayal of gender reveal the persistence of some stereotypes even with the disappearance of objectification and commodification. The Cambodia study, meanwhile, finds that the ads, even as they represent gender equally, expectedly abide by the traditional codes for men and women.

The final article in this series, by Ma. Aurora Lolita Liwag-Lomibao, engages 18 barangay (village) Violence Against Women (VAW) desk officers by asking them to produce and interact over their created images of their perceptions VAW. This process then reveals their gender schema that, as the study excavates, is one of heteronormativity and the necessity of rendering domestic violence visible.

As can be gleaned from this overview, the articles indeed cover the gamut of media: newspapers for Tabada, Twitter for Cañal et al. and Cabbuag and Benitez, archival material for Alporha, online news for Lanuza, advertisements in legacy media for Paragas et al. and Prieler and Dom, and visual art for Lomibao. The articles employ and enrich various theories and frameworks: bell hooks for Biana, cultural theory for Tabada, gender performance for Cabbuag and Benitez, Convergence Culture and Spiral of Silence for Cañal et al., patriarchy for Lanuza, theories of

representation and portrayal for Paragas et al., social cognitive theory and cultivation theory for Prieler and Dom, and gender schema for Lomibao. Finally, the articles approach gender through various methods: Lanuza's critical discourse analysis (CDA) and Biana's conceptual organization of hooks' frameworks towards CDA, Tabada's meta-analysis of the literature, Cabbuag and Benitez's case study of Pipay and Sassa Gurl, and discourse analysis by Alporha. Cañal et al. and Lombiao used focus group discussions while Paragas et al. and Prieler and Dom used content analysis.

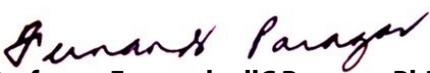
This issue also includes four open issue articles: Amin Shabana's paper on Kaskus, Indonesia's largest online community from Indonesia, Frizki Yulianti Nurnisya's research on the 2019 Police Movie Festival (PMF) in Indonesia, Imron Rosidi's piece on Indonesian Muslim youth's interaction with Korean television dramas, and Joseph Ryann J. Jalagat's work on the opening and closing strategies of YouTube vloggers in the Philippines. These three papers employ various methods: virtual ethnography for Shabana, genre analysis for Nurnisya, and conversation analysis for Jalagat.

Interestingly, the papers from Indonesia also touch upon gender. Shabana explains the gendered practices of greeting each other in Kaskus: *juragan* and *agan* for men, and *aganwati* and *sista* for women. Nurnisya discusses how the transgender character in the movie *Cikal*, which won the award for short film in PMF 2019, serves to embody peace and reconciliation. Rosidi, meanwhile, explains how the female characters in the Korean dramas, from the hardworking poor girl Geum Jan Di to the successful doctor Lee Joon-young, resonate with Indonesian viewers and compel them to reflect upon their own lives and values.

Closing this issue is Anj Cayabyab's review of the movie *This guy's in love with u, mare!* In the review, Cayabyab puts the film to task for its use of stereotypes, indicating perhaps that inasmuch as we are making headway in the literature on gender, there remains significant work in realizing our gender advocacy in communication and media practice.

I thank the authors for their significant contribution to gender studies. I thank our many reviewers who diligently studied, and offered substantive comments on, the articles in this issue. I thank you who are with us in this collective effort to enrich and expand the literature on gender, communication, and media.

Padayon sa pananaliksik at mga mananaliksik ng kasarian at midya!


Professor Fernando dC Paragas, PhD

Issue Editor

