

AKILING
R E V I E W
AN INTERNATIONAL JOURNAL
OF HUMANITIES

Makiling Review (ISSN 2980-4922) is an international bilingual refereed journal for the humanities published by the Department of Humanities, College of Arts and Sciences, University of the Philippines Los Baños. Published twice a year, the journal seeks to promote critical and interdisciplinary scholarship in engagement with contemporary discourses and issues in the arts and humanities in the Philippines, Southeast Asia, and more broadly, the Global South. Submissions to the journal undergo double-blind peer review.

The journal welcomes contributions from researchers, creative writers and artists in the areas of communication, media and film studies, linguistics and language education, literature and literary criticism, cultural studies, theatre arts and performance studies, philosophy, visual arts, and other related disciplines. It aims to publish scholarly articles, reviews, and creative works that appeal to interested readers within and beyond academic spheres.

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Editor's Note

The first issue of the second volume of *Makiling Review* features two scholarly articles, two creative submissions, a translation of poetry and a review. Evincing the interdisciplinary thrust that marks the journal's editorial vision, these contributions offer important critical and creative mediations on moral truths and affective intimacies, and their casting force on contemporary personal and social experiences.

Enrique Benjamin R. Fernando III's article offers an intervention into the problem of naturalistic fallacy. The article examines four different approaches to solve this problem -- Lon Fuller's Procedural Natural Law, John Finnis' Neothomist Natural Law, Michael Moore's Moral Realism, and Ronald Dworkin's Constructive Natural Law -- and consequently provides some insights about the contentious relationship between moral truth, and the law. Mariyel Hiyas C. Liwanag and Rowell D. Madula's "Tungo sa Golden Ending" analyzes the concept of emotional labor in the otome game *Golden Hour*. The analysis looks into how this game relies to a significant degree on the emotive investments of players, thereby revealing how their mediated enactments are affectively framed by, and through, the game's narrative and gender-based dynamics.

The creative contributions to this issue also represent preoccupations with the question of affect and moral truths. Jason F. Pozon's personal essay takes his childhood memories with the passenger jeepney called Kangkarot, which turns into a figure of personal memory, as well as a vehicle for the entanglements of queer desire and family intimacies. Andrew Estacio's "Ang Awit ng Dalagang Marmol," which was staged to critical acclaim during the recently concluded Virgin Labfest 18, examines the ethical complexities of fictionalizing history by staging a dramaturgical conflict during a fictional production about the story of Jocelynang Baliwag. Reya Mari Veloso's translation of Carlos Piocos III's poetry turns into the translator's reflections about her endeavor to foray into vernacular literature not merely as academic exercise but a conscious act of linguistic agency that touches on the political. Finally, Axle Christien Tugano's

review of a children's book about the community pantry ventures into a multi-pronged discussion of creative agency, survival, and community-building in the context of the COVID-19 pandemic.

These critical and creative contributions engage with the question of truths -- ethical, moral, emotional and historical, a significant area of discursive and even material contestations in a socio-historical milieu marked by epistemic distortions. We hope that these works spur further intellectual and emotive provocations, as we work through ethically-measured responses to the uncertainties of our time.

Laurence Marvin S. Castillo
Editor-in-chief

Table of Contents

Editor's Note	4
----------------------	----------

ARTICLES

Natural Law and the Naturalistic Fallacy	7
Enrique Benjamin R. Fernando III	

Tungo sa Golden Ending: Ang Pangangasiwa-Pagtatanghal ng Damdamin sa mga Birtuwal na Lalaki sa Larong Otome na <i>Golden Hour</i>	34
Mariyel Hiyas C. Liwanag	
Rowell D. Madula	

CREATIVE WORK

Kangkarot	60
Jason F. Pozon	

Ang Awit ng Dalagang Marmol	76
Andrew Estacio	

TRANSLATION

The Scientist	107
Translator's Note	
Reya Mari Veloso	

REVIEW

Saysay ng Paminggalang-Bayan sa Kabataan at Kababaihan: Isang Pagsusuring Historikal	116
Axle Christien Tugano	