

The Bicol Dotoc: Performance, Postcoloniality, and Pilgrimage

Jazmin Badong Llana

Department of Theatre, Film and Television Studies
Aberystwyth University

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Candidate's Surname/Family Name: Llana

Candidate's Forenames: Jazmin Badong

Candidate for the Degree of: PhD

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Postcoloniality, and Pilgrimage

Summary:

The *dotoc* is a religious devotion to the Holy Cross in Bicol, Philippines. Women cantors take the role of pilgrims journeying to the Holy Land to visit the Holy Cross or performers reenact as *komedya* St. Helene's search and finding of the cross. The practice was introduced by the Spanish colonizers, but I argue that the *dotoc* appropriates the colonial project of conversion, translating it into strategies of survival, individual agency, communal renewal, and the construction of identity, through the performance of pilgrimage. I grapple with issues of ethnographic authority and representation. The project is a journey back to childhood and to a place called home, to sights, sounds, smells, tastes recollected in the many stories of informants, or experienced on recent visits as a participant in the performances, but it is also already a journey of a stranger. I am an insider studying my own culture from the outside.

Using a Badiourian framework combined with de Certeau's practice of everyday life and Conquergood's methodology, the thesis explores how fidelity to the enduring event of the *dotoc* becomes an ethnographic co-performance with active subjects. There is a vernacular belief and practice that cuts off the seeming infinity of the colonial experience in the imagination of the present. The centrality of the actors and their performance is a practice of freedom, but also of hope. The performances are always done for present quotidian ends, offered in an act of faith within a reciprocal economy of exchange.

Chapter 1 poses the major questions and my initial answers and thus provides an overview of the journey ahead. Chapter 2 locates the *dotoc* in the field of cultural performance, problematizes my 'gaze' as traveller, as insider-researcher, as 'indigenous ethnographer', and sets down my own path of ethnographic co-performance inspired by Dwight Conquergood. Chapter 3 gets down to the details of the ethnography. Chapter 4 is a probing of the postcolonial predicament, which ends with Badiou and a decision to keep to the politics of the situation. Chapter 5 and Chapter 6 take up the *dotoc* as a practice of fidelity that is integrally woven into the performers' everyday life and informed by autochthonous concepts of power, gender, and exchange.

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