

# Eroticism & Queer Attraction: A Grounded Theory

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**Abstract** - *This study unraveled the degree of eroticism and queer attraction in 41 selected Bicol Lyric Poetry. The researchers used the Grounded Theory Method (GTM) and integrated the Queer Theory and Psychoanalytic approach in the textual analysis of selected Bicol lyric poetry in an attempt to explain the degree of eroticism and queer attraction of Bicolanos. The Analyses of the researchers were validated through the participants of the study which included 10 binary genders, 10 male homosexuals, 10 lesbians and 10 experts in the field of Bicol literature. The researchers identified four degrees of eroticism and named it: Tikwil, Girok, Kagat and Siram (Bicol terms which mean poke, tickle, bite, and euphoria). Significant findings of the study revealed that homosexuals, bisexuals and lesbians exist in Bicol lyric poetry, and Bicolanos, as seen on their lyric poetry, fell under the degree of Kagat, where people engage into sexual activities for physical gratification. In addition, queer Bicolanos, as seen on their lyric poetry, driven by strong physical attraction, give in into sexual encounters even with different sexual partners. This study recommended that future studies should explore a wider range of Bicol literature other than lyric poetry and investigate on the presence of queer characters, the roles they project, and dig deeper on the acceptance or condemnation of these queer identities in the society as a whole.*

**Keywords** – *Degree of Eroticism, Queer Perspectives, Bicol Literature*

## INTRODUCTION

Sex is such an interesting topic that people are oftentimes curious about it. Due to the latest innovations in technology today, people can easily search for this topic in just one click away. One can find over 22 million sex-related videos on YouTube and an estimated two billion sex-related topics on Google. It is so enticing, for a lot of people spend large amount of money to watch films or buy novels that trigger their sexual desire. As a proof, Singh [1] claimed that *Fifty Shades of Grey*, a sex book, is the best-selling book of all time, which exceeded *Harry Potter and the Deathly Hallows*, a children's book, with sales of 5.3 million copies.

Man's curiosity about sex and eroticism is insatiable, for a number of researches were made to explore the basic human need which is sex. For instance, Kinsey [2] correlates factors such as age, social-economic status and religious adherence with women's sexual behavior. In addition, some people read literature to increase their sexual desire; consequently, "Lowered sexual desire is the number one sexual complaint of women of all ages" [3]. In juncture, Hubin, De Sutter, and Reynaert [4] found out that erotic

literature stirs sexual imagination which develops into sexual desire.

Eroticism and sex in literary texts are not just limited to binary genders; thus, Amer [5] and Tinsley [6] proved the existence of lesbianism in French literary discourse and in Caribbean's prose and poetry. Likewise, Ponce [7] claimed that "Jose Garcia Villa, a leading figure of Anglophone Filipino writer during the third decade U.S. colonial rule, wrote stories, essays, and poetry that are best understood as engaged in a poetics and politics of the erotic, which contain unfulfilled homoerotic desire."

Despite the fact that studies have been made devotedly to prove the existence of nonbinary genders in literary texts to at least acknowledge their importance in such settings, still pressing issues about their existence are undeniable. To attest, the review of International Gay and Lesbian Human Rights Commission [8] shows that nonbinary individuals experience harassment, hate crime, discrimination and murder. On a positive note, researches were made to address the effects of gender discrimination. Studies have proven that gender stereotypes limit children's achievement; specifically, parents who gender stereotype their children about their mathematical

ability have negatively impacted their children's self-perceptions as well as their performance [9]. In the same manner Igbo, Onu & Obiyo [10] found out that "gender stereotype has significant influence on students' self-concept and academic achievement in favor of the male students." Another study has shown that children's stereotypical belief about which gender is more successful at Science, Technology, Engineering, and Mathematics (STEM) contribute to the underrepresentation of women in STEM [11]. Efforts to at least recognize these gender discriminations such as shaming and bullying to children that do not conform are being pushed through all throughout the world by different organizations such as US Peace Corps, United Nations children's Fund (UNICEF) and United Nations Educational, Scientific, and Cultural Organization (UNESCO).

The findings of the above-mentioned researches proved that indeed literature triggers erotic desire. Consequently, poetry is a good material in understanding man's expression of his thoughts and feelings. Particularly, lyric poetry is a type of literature which is defined by its musicality and usually expresses romantic emotions. Songs are example of lyric poetry, and they influence people. In fact, Gueguen, Jacob, & Lamy [12] found out that songs increase people's prosocial interaction and consumer behavior.

"Since gender biases exist and these biases prevent people from attaining their full potentials, development is impeded" [13]. The researchers sought to bridge this gap, in line with their vision as Gender and Development Coordinators. The results of this study might provide understanding about sexuality and queer perspectives that might contribute to the government's effort of transforming the society into gender-responsive individuals. Through the study of 41 Bicol lyric poetry, the researcher unfolded the eroticism and queer attraction and drew theories on Bicol eroticism.

#### **OBJECTIVES OF THE STUDY**

Twenty (20) years ago, Queer Theory was coined to challenge the notion of "heteronormativity" [14] and "acknowledge the fluidity and instability of identities" [14]. The purpose of this study is to look beyond the binary genders and acknowledge their existence in Bicol literature.

This study was conducted to unravel the degree of eroticism and identify the queer attractions embedded in 41 selected Bicol lyric poetry. Following the research design, the participants were purposefully selected following the principles of Grounded Theory Method to

oppose or validate the initial findings of the researchers. Later on, the qualitative analyses of the researchers were combined with the findings of 40 participants. The participants were composed of 10 binary genders, 10 male homosexuals, 10 lesbians and 10 experts in the field of Bicol literature. All the participants are bona fide Bicolanos who are knowledgeable or at least familiar with Bicol lyric poetry. The male homosexual and lesbian participants are those who identify themselves as homosexuals and may or may not be involved in same sex relationship at the present. Lastly, Literature teachers who are teaching Bicol literature and Bicolano song writers are considered as the experts in the field of Bicol Literature.

The researchers made sure that ethics was observed in the execution of the study. All the participants were given a document which states that they voluntarily subject themselves as participants of the study and that all their responses would be taken with confidentiality.

#### **MATERIALS AND METHODS**

This study mainly used the Grounded Theory Method (GTM) which was originated by Glaser & Strauss in the 1960s. Specifically, this study adopted the methodology of La Rochelle [15], where the researchers have integrated content analysis and literary criticism in GTM. The process involves: initial reading, open thematic reading, thematic coding, and categorized coding. Along with these stages theoretical sampling and production of substantive theory were also included following the method of GTM. Below are the stages of GTM:

##### **Initial Reading**

Initial reading involves poetry analysis; specifically, the queer theory and psychoanalytic approach in literary criticism was used to analyze the lyric poetry. The researchers focused entirely on the poetic devices which manifested eroticism and queer perspectives, these devices include but are not limited to symbolism, imagery and figures of speech. In this early stage, the researchers started coding. The analysis of the poem is limited only to the text, where the researchers interpreted the text using the text itself, significantly connected but separate from its author [15].

##### **Open Thematic Reading**

In this stage, the researchers made a list of themes that were present in the lyric poetry. This initial list was open-ended and running. The purpose of allowing the

list to be open and running, is to allow more themes to be identified [15].

### Thematic Coding

The list of themes that was generated during the open thematic reading was scrutinized by looking into similarities between them. Manually, the researchers discovered the most popular subjects [15].

### Categorized Coding

Since the most recurrent codes and meanings have been identified, the researchers categorized the codes into its respective degree of eroticism.

### Theoretical Sampling

“Theoretical sampling is central to the Grounded Theory design. Theoretical sampling is designed to serve the developing theory... By carefully selecting participants the researchers fill gaps, clarify uncertainties, test their interpretations, and build their emerging theory” [16]. Instead of using interview, the researchers used survey questionnaire to validate her initial findings, the 2003 study of Gunnarsdóttir & Björnsdóttir also used survey questionnaire in their study of health promotion in the workplace from the perspective of unskilled workers [17]. In this study, 40 participants were carefully selected comprising of 10 binary, 10 male homosexuals, 10 lesbians and 10 experts (literature teachers teaching Bicol literary pieces, music teachers ,musicians).

### RESULTS AND DISCUSSION

The study identified four degrees of eroticism and named it: *Tikwil (poke)*, *Girok (tickle)*, *Kagat (bite)* and *Siram (euphoria)* as shown in table 1.

Table 1. Degree of Eroticism

Lyric Poetry	Themes	Degree Of Eroticism
An Maitom-itom Ranga nin Pusong Nagtitiis Terminal Sayang Sarong Banggi Daragang Bicolana Mirasol Ano daw idtong sa Gogon	Attraction to physical beauty	<i>Tikwil (poke)</i>
Pahardin	Temptation to physical beauty	
Pinaglabanan Talong Pangaturugan An Gaway Gaway	Sexual fantasy	
Ining Kalibangbang Saro akong Gamgam Ilang-Ilang Duman sa Samuya Con Gustong cang Magyaman	Desire for physical contact	<i>Girok (tickle)</i>

Table 1 (cont). Degree of Eroticism

Lyric Poetry	Themes	Degree Of Eroticism
Kulaniban, Kulasisi Sa Diclom Nin Bangui	Engagement into sexual fantasy for physical pleasure	
Ngipon Nagbaru-baruto Olud Si Manang Pulana An sakuyang Baston Kudot-kudutan Si Loro Ilong Pagcamoot Nagtamon ako nin Batag Cadlom na Mahamot	Lustful agression to satisfy sexual needs	<i>Kagat(bite)</i>
Kayumanging Punay Salampating Gominaro Ako Mahale Kahoy na Barayong	Sexual possessiveness	
Ako burat lang Rap Bicol Duman sa Samuya	Sexually insatiabilty	
Kaito Pa Paglaom	Intimacy through sexual contactand emotional bonding	
Kudot-kudutan Paotog	Physical and emotional satisfaction through sexual exclusivity and commitment	<i>Siram(euphoria)</i>
Romerong Masetas	Satisfaction through selflessness	

### Degree of Eroticism

*Tikwil (poke)* is the degree of eroticism which operates in the principle that eroticism begins with physical attraction. The results of content analysis showed that a total of nine lyric poems reflected this degree of eroticism which were manifested by two themes: (a) attraction to physical beauty and (b) intent to pursue the physical beauty. In search of potential partners, people are enticed by physical qualities of a person, and this physical attraction may escalate to courtship.

*May darang gitara  
Ta manghaharana  
Aso harani na  
Balay kan daraga  
Binatok kan ayam  
Nagparadalan*

Figure 1 shows that all the participants found the degree of *Tikwil (poke)* as the second most recurring degree with 262 recurrences. As seen on the Bicol lyric poetry, male characters are more likely to be attracted to the qualities of female characters which satisfy their senses.

*Dungawa ining nag-aapod  
Sa gayon mo, nenang  
Daing macaarog*

*An sabi kan Iba, masiram an talong  
An sabi ko man depende sa talong  
May talong-talongan  
May tunay na talong  
An gusto kong talong  
Talong na may gulong gulong*

Males are charmed by females who possess beautiful face; they are captivated by females who have fair skin, and they are fascinated by females who groom themselves. Furthermore, males are drawn to females who disperse sweet fragrance, and they are enchanted by females who have sweet feminine voice. These findings are correlated with the findings of **Jonason [18]** that “personal attributes such as gender, height, and self-perception are important in determining how much individuals value physical attractiveness in their romantic partners.” (Refer to appendixes A & B)

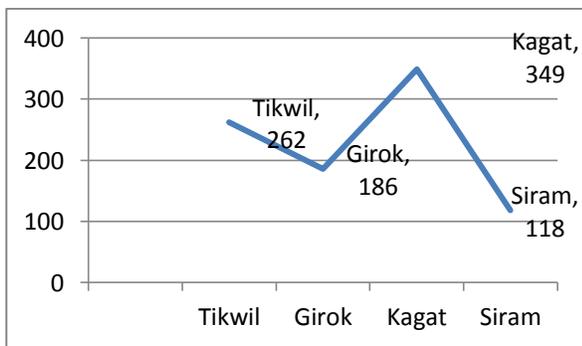


Figure 1. Degree of Eroticism identified by the Participants

*Girok (tickle)* is the degree of eroticism which operates in the principle that sexual desire is developed after physical attraction. The results of content analysis showed that a total of ten lyric poems reflected this degree of eroticism which were manifested by two themes (a) sexual fantasy, and (b) desire for physical contact. Driven by physical attraction, people resort to sexual fantasies, which escalates to physical contact.

*Pingaturagan  
Kan altar nin daghan  
Kaso kuguson ko  
Si sakong kahadukan  
Hesus Maria Hosep!  
So olunan palan*

Physical contact is a prelude to the actual sexual intercourse which includes: tickling, poking and smelling. Figure 1 shows that all the participants found the degree of *Girok* as the third most recurring degree with 186 recurrences.

Sexual desire is manifested through sexual fantasies and cravings for physical contact. Male and female characters resort to sexual fantasies if they cannot consume yet the objects of their desire. Specifically, males’ sexual fantasies include: devouring a female’s body and consuming a virgin woman; while, females fantasize male genitalia, “because the fantasy is made up or visualized, the fantasizer is put into a position to be aware and to actively pursue her sexual interest” [19]. After fantasizing their objects of desire, people crave for physical contact. This physical contact is a prelude to the actual sexual intercourse. Specifically, males send nonverbal signals to females, such as tickling, poking and smelling; while, females show no objections with the physical advances of males. These findings are supported by **Kalb [20]**, where “Physical contact is such an important part of intimate communication and simple pleasure, the loss can be devastating.” (Refer to appendixes C & D)

*Kagat (bite)* is the degree of eroticism which operates in the principle that people gratify themselves physically by engaging into sexual activities. The results of content analysis showed that a total of 19 lyric poems reflected this degree of eroticism which were manifested by four themes: (a) engagement into sexual activities for physical pleasure, (b) lustful aggression to satisfy sexual needs, (c) sexual possessiveness, and (d) sexual insatiability. After the physical contact, people engage into the actual intercourse for the sole purpose of personal pleasure.

*Sa diclom nin bangui nin camatangaan  
An hamot mo jazmin, nagwawarak  
Daing kabaing, daing kabagay  
An hamot mo sa sacco ay neneng  
Sa pusong may sakit icang nacaomay*

Driven by lust, the physical pleasure experienced on the actual sexual contact may escalate to sexual aggression which includes sexual initiation, assertion and violence.

*Bari pa si sagwan  
bari pa si sagwan  
tinalbo si timon*

Driven by the fear to lose the object of desire, sexual aggression may escalate to sexual possessiveness which was manifested by confinement and fear.

*Ngunyan dae ka maglaom  
Kan masetas mong barayong  
Ta may kandado sa poon*

Driven by the will to be freed from a possessive partner, people may manifest sexual insatiability which includes unfaithfulness and sexual engagement with multiple partners.

*Nilayasan ako ni agom  
Ta puro tambay  
Nagbabasol na siya  
Kan sakong pag piday*

Figure 1 shows that all the participants found the degree of *Kagat(bite)* as the most recurring degree with 349 recurrences. Specifically, male characters use sexual intercourse as a means to gratify themselves; while, female characters show no objections to the physical advances of men. These findings conformed with Jones & Yarbrough [in Gallace & Spence, 21] which concluded that physical contact such as sensual caress can convey vitality and immediacy at times more powerful than language. Similarly, the findings were supported by Montagu and Turp [in Joshi, Almeida & Shete, 22] which say that bodily contact is essential for normal growth, and the absence of it is associated with abnormal social behavior, aggressive tendencies and emotional disorder, and attachment problems. After experiencing the physical pleasure brought about by the actual sexual intercourse, people become even lustfully aggressive to satisfy their physical needs. Specifically, males show their aggression through: bragging of their sexual prowess, inviting females into sexual activities, and initiating the actual sexual intercourse. Similarly, females are equally aggressive as males; they initiate sexual activity, become sexually violent, and even beg males to engage in sexual activities with them. After being lustfully aggressive, people become sexually possessive to their partners. Specifically, males show their possessiveness through restraining the sexuality of females; while, females show their possessiveness by manifesting fear in the relationship. After being lustfully possessive, people, driven by sexual discontentment, may manifest sexual insatiability. They may resort to other opportunities of sexual contact. Specifically, males show their discontentment through womanizing and unfaithfulness. On the other hand, females also show their sexual discontentment through engaging into sexual relationship with multiple partners. These findings are supported by Allen [in Tsapelas,

Fisher & Aron, 23] who concluded that “boredom and a lack of emotional support in a marriage can also put partners at risk for infidelity as does poor communication, including fewer positive and more negative interactions”. (Refer to Appendix E, F, G & H)

*Siram (euphoria)* is the degree of eroticism which operates in the principle that satisfaction is achieved through sexual contact and emotional bonding. The results of content analysis showed a total of five lyric poems reflected this degree of eroticism which were manifested by three themes: (a) intimacy through sexual contact and emotional bonding, (b) physical and emotional satisfaction through sexual exclusivity and commitment, and (c) satisfaction through selflessness. Once physical satisfaction is achieved, emotional satisfaction follows, in which intimacy is attained.

*Kaito pa sagkod ngonian  
Sa hinuha mo gayod ako simo nalilingaw  
Naririmpos ka sa daghan  
Sa puso ko tunay*

This intimacy may escalate to commitment, wherein people find satisfaction in a monogamous relationship with the foundation of love and security.

*Panahon uminagi, gururang na kita  
Kadakol na an aki, sa satuyang pamilya  
Iyo pa man guiraray, sa kawat mong gusto  
Magkudot-kudutan, magpayagpayagan*

In few cases, people may become selfless in a relationship. They find satisfaction on their partner’s satisfaction even without the assurance of commitment.

*Tinao co simo sikapadangan  
Hapihap sa dahon, sa sanga siring man  
Si saimong dahon di co piggutolan  
Sa paglicay na di ca maculgan*

Figure 1 shows that all the participants found the degree of *Siram(euphoria)* as the least recurring degree with 118 recurrences. Specifically, both male and female characters developed intimacy overtime and they show concern with their significant others. This is supported by Kalb’s [20] findings that “being intimate with another person means having a sexual relationship.” After intimacy, people may achieve physical and emotional satisfaction through monogamous sexual relationship with their partners, with the assurance of commitment. Specifically, both males and females use sexual activities in order to stay in the relationship; however, it was emphasized that

they are willing to give up something in the relationship if they can get something in return, such as love and security. These findings are in accordance with the 1883 Model of Relationship and Phenomena developed by Rusbult [in Hui, Finkle, Fitzsimons, Goldsmiths & Hofmann, 24] which postulates that commitment is the subjective representation of dependency, experienced as the feeling of psychological attachment to the partner, accompanied by the desire to maintain the relationship.

**Queer Attraction**

Table 2 shows that the queer perspectives of homosexuality and lesbianism were found in *Tikwil (poke)*, lesbianism and bisexuality were found in *Girok (tickle)*, homosexuality was found in *Kagat (bite)*, and bisexuality was found in *Siram (euphoria)*.

Table 2. Queer Attractions

Lyric Poetry	Degree Of Eroticism	Queer Perspectives
An Maitom-Itom Ano daw Idtong sa Gogon	<i>Tikwil (poke)</i>	Homosexuality & Lesbianism
Pinaglabanan Ilang-Ilang Con Gustong Cang Magyaman Talong	<i>Girok (tickle)</i>	Bisexuality & Lesbianism
Kayumanging Punay	<i>Kagat (bite)</i>	Homosexuality
Romerong Masetas	<i>Siram (euphoria)</i>	Bisexuality

*Queer Attractions in Tikwil (poke)*

The results of analysis showed that the queer perspectives of homosexuality and lesbianism are found in the degree of *Tikwil (poke)*; while, the participants identified 23 recurrences of homosexuality, 25 recurrences of bisexuality and four recurrences of lesbianism in selected lyric poetry as shown in table 2. In the lyric poem, *An Maitom-itom*, the speaker of the poem, a male character directly expresses that he does not want to marry a woman; instead, he longs to be with someone who possesses masculine quality (*maitom-itom*). Similarly, in the lyric poem *Ano daw Idtong sa Gogon*, the female character named Lolay is tempted to pick a strikingly beautiful flower; however, a voice told her that the flower already belonged to another female character named Maria. Using the lens of psychoanalytic approach and queer theory, the flower (*burak nin balagon*) resembles female genitalia since it has a concave figure. To interpret, Lolay is physically

attracted to another female character symbolically described as a flower. It can be concluded that homosexuals and lesbians are visual beings. Like binary individuals, they get attracted to individuals who possess physical beauty. Queer attraction is nothing new in literary pieces dating back in the ancient Greece and Rome. Sappho, one of the few female voices in the literature of ancient Greece, use sensuous lyric poetry to express love between women [25].

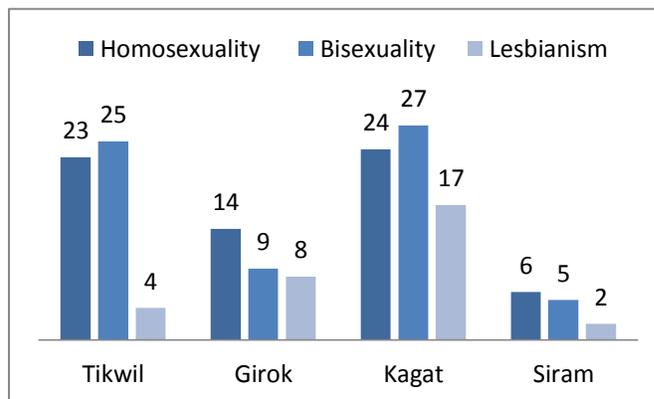


Figure 2. Queer Attractions Identified by the Participants

**Queer Attractions in Girok (tickle)**

The results of analysis showed that the queer perspectives of bisexuality and lesbianism are found in the degree of *Girok (tickle)*; while, the participants identified 14 recurrences of homosexuality, nine recurrences of bisexuality and eight recurrences of lesbianism in selected lyric poetry as shown in table 2. In the lyric poem *Pinaglabanan*, there is a snail (*tabagwang*) couple, the female snail expresses that she wants to eat a whale (*balyena*) to aid her hunger for a long period of time. Using the lens of psychoanalytic approach and queer theory, the whale, in bicolor culture, resembles a fleshy woman. To interpret, the snail and whale are both female characters, and the latter fantasizes the other. Similarly, in the lyric poem *Ilang-Ilang*, the female characters (*mga daraga*) are perceived to be sexually attracted to a female character who possesses an exotic beauty. The female characters skewered the flower. Using the psychoanalytic approach, the flower resembles female genitalia since it has a concave figure and the act of skewering is perceived as an act of sexual intercourse. To interpret, the female characters are sexually attracted to another female character. In the lyric poem *Con Gustong cang Magyaman*, the musician (*musikero*), perceived as a male character is metaphorically described as someone

who wants to eat meat, but in the absence of meat, he can also eat sweet potato tops. Using the lens of psychoanalytic approach and queer theory, the meat (*carne*) resembles female genitalia, sweet potato tops (*ogbos camote*) resembles male genitalia since it has an elongated figure, and eating (*pigcacacan*) is a pleasurable activity perceived as an act of sexual intercourse. To interpret, the male character is sexually attracted to both male and female characters. Moreover, in the lyric poem *Talong (eggplant)*, lines imply the existence of bisexual individuals.

*An sabi kan Iba, masiram an talong  
An sabi ko man depende sa talong  
May talong-talongan  
May tunay na talong*

*Talong(eggplant)* which is a phallic symbol, is perceived to be the genitalia of a man; however, the presence of the line *May talong-talongan*, argues that this male genitalia is unreal. The speaker of the poem suggests that what she fantasizes is the real male genitalia; but the unreal male genitalia are also deceiving. It can be concluded that queer individuals are sexual fantasizers. Similarly, “Around a dozen studies across multiple age ranges have found that women with CAH are significantly more likely to report experiencing same-sex attraction or fantasy than matched controls” [26].

#### *Queer Attractions in Kagat (bite)*

The results of analysis showed that the queer perspective of homosexuality is found in the degree of *Kagat*; while, the participants identified 24 recurrences of homosexuality, 27 recurrences of bisexuality and 17 recurrences of lesbianism in selected lyric poetry as shown in table 2. In *Kayumanging Punay*, a male character is possessive with another male character. As stated in the lyric poem, a man caught a bird (*punay*) which stayed with him for a short period of time; however, the bird flew away. The man expressed that he would rather see the bird on a cage than see it return to the tree guarded by a snake (*sawa*). The bird and snake resemble male genitalia, since they have elongated figures. To interpret, the man who caught the bird fears to see it return to its original owner, which is also a man. It can be concluded that queer individuals are possessive with their significant other. Consequently, in the gay christian partners study of Yip [27], concealment in gay relationship results to possessive jealousy. On the otherhand, queer individuals are

capable in engaging into sexual encounters with different sexual partners. “Partners should liberate each others first before they can fully experience the freedom of being in a gay relationship” [27].

#### *Queer Attractions in Siram(euphoria)*

The results of analysis showed that the queer perspective of bisexuality is found in the degree of *Siram*; while, the participants identified six recurrences of homosexuality, five recurrences of bisexuality and two recurrences of lesbianism in selected lyric poetry as shown in table 2. In *Romerong Masetas*, the speaker expresses that he did not look for a plant (*masetas*), but indicates that his significant other looked for a another plant (*maseteras*). Using the lens of psychoanalytic approach and queer theory, the plant (*masetera*) resembles female genitalia, since it has a concave figure. To analyze, the male character is affectionate with another male character who unfortunately, returned to his female lover. Interestingly, it was revealed that the highest degree of eroticism is manifested by a queer character. This character showed selfless love even without the assurance of commitment. In a much deeper sense, it can be concluded that queer individuals are also vital part of Bicol culture. The existence of queer identities in Bicol lyric poetry is seen to be connected with the claim of Gerstner [28] that “the Philippines is one of the leading Asian producers of queer literature.” In addition American sex researchers concluded that *bakla(homosexual)* is accepted and tolerated in Philippine Society [28].

#### Theories on Bicol Eroticism

The initial findings of the researchers were combined with the findings of the participants to produce substantive theories on Bicol Eroticism.

#### *Theory on Bicolano Eroticism*

Bicolanos succumb to the temptations of sexual activities for the purposes of physical satisfaction, driven by pleasure, aggression, possessiveness, and sexual insatiability.

#### *Bicolano Queer Attraction Theory*

Queer Bicolanos’ experience of physical attraction is so strong that they easily give in into the pleasures of sexual activities even to the extent of engagement into sexual encounters with different sexual partners.

In the context of relationship, binary Bicolanos demand commitment, and they are willing to sacrifice something if they can get something in return, such as

love and security. In the process, they become more concerned with sexual satisfaction. To fulfill their sexual desire, they engage into pleasurable activities to gratify themselves. As seen on the lyric poetry, the gratifying experience of pleasure makes Bicolano lustfully aggressive to the point of bragging their sexual prowess, initiating sexual activities and begging for sexual encounter. These sexual aggressiveness may lead to possessiveness which is manifested by fear of losing one's partner. The *Theory on Bicol Eroticism* is supported by theories of Sexual Economics Theory by Baumeister & Vohs and Social Exchange Theory by Homans [29]. It underscore the principle of least interest in Social Exchange Theory, which states that an inequality in desire to exchange yields an imbalance of power: the person who is less eager to make the exchange is in position of strength because that person can hold out until ideal conditions are met. In contrast, the person who pines for the exchange has little power because that person is dependent on the other to decide if, when and how the exchange will occur. In addition, Sexual Economics Theory posits that women possess substantially greater negotiating power than do men in the context of sexual exchange. It also argues that women possess greater negotiating power than do men when it comes to sex, they are in position to ask for additional resources to make the exchange equitable. Specifically, relationship commitment may be seen as valuable resource offered by the man in the context of sexual exchange.

#### CONCLUSION AND RECOMMENDATION

This study explored eroticism and queer perspectives in Bicol lyric poetry. Thus, it is concluded that Bicol lyric poetry speaks of Bicolano Eroticism. It is not only dominated by binary individuals (male and female), but it also speaks about the presence of queer identities such as homosexuals, bisexuals and lesbians. As seen on the selected lyric poetry, Bicolanos are concerned with physical gratification more than anything else; hence, they engage into sexual activities to satisfy their sexual longing. It is also underscored that non-gender conforming individuals play a vital part in Bicol culture, as indicated in the Bicol lyric poetry. They exist in Bicol's political document in the form of lyric poetry; thus, it can be inferred, through the acknowledgment of their presence that Bicolanos are tolerant with these queer individuals.

One of the major problems identified by LGBTQ community is societal exclusion. This includes "individuals being excluded from family homes,

disinherited, prevented from going to school, sent to psychiatric institutions, forced to marry, forced to relinquish children, punished for activist work and subjected to attacks on personal reputation" [8]. This study might attract that status quo and instead reinforces that non-gender conforming individuals existed in the Bicol culture since time immemorial. The findings of this study can be used to strengthen their claim that they are an important factor in the community; thus, opening an opportunity to not just be tolerated but accepted in the society.

Future studies must focus on stratification of different gender expressions, and more literary works must be written which will deeply tackle the different faces of queerness. Future studies should explore a wider range of Bicol literature, since this study only utilize 41 lyric poetry. They should investigate on the presence of queer characters, the roles they project and dig deeper on what the literary piece say about their presence, whether they are accepted or condemned in the society as a whole.

Since this study used the literary criticisms, psychoanalytic and queer theory, in analyzing the 41 Bicol lyric poetry, the analyses of the researchers are subjective, yet grounded on the principles of the utilized literary approaches. The results and theories derived from this study do not speak about the real setting of Bicolano sexuality and/or their culture; rather, they only speak about the Bicolano characters in their lyric poetry. The researchers used lyric poetry as a medium in an attempt to explain the degree of eroticism and queer attraction of Bicolanos through the characters of their lyric poetry. Moreover, the study is only limited to 41 lyric poems, not enough to represent the entire number of published and unpublished Bicol lyric poetry.

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APPENDIXES

A

Attraction to physical beauty

LYRIC POETRY	LINES	POETIC DEVICES	THEMES
An Maitom-itom	Gusto ko sana sa maitom-itom	Symbol of simplicity	Attraction to physical beauty
Ranga nin Pusong Nagtitios	Burak na sangkap nin hamot	Metaphor of a beautiful woman	
Terminal	kasakay kong mistesa kwadrado ang salming	Direct expression of appreciation to the physical beauty	
	pirit n'yang dinadakop mga habon kong hiling	Direct expression of positive reaction to man's appreciation	
	sa palda n'yang medyo kintid asin blusang bitin	Direct expression of appreciation to the physical appearance of a woman	
	anong siram kang buhay kong siring ang kataning		
Sayang	Kan enot pa sana Na mahiling taka Kan magkasabatan si satong mga mata aram ko nang sa puso mo, ako may lugar na	Direct expression of physical attraction	
Sarong Banggi	Sarong banggi sa higdaan Nakadangog ako, hinuni nin sarong gangam Sa luba ko katurugan Bako kundi simong boses iyo palan	Metaphor of attraction to the qualities of woman	
Daragang Bicolana	Hamot nin sampagita rosal ka nanggad	Metaphor of a beautiful woman	
Mirasol	Mirasol na sadyang hamot	Metaphor of a beautiful woman	
	Dungawa ining nag-aapod Sa gayon mo, nenang	Direct expression of appreciation to physical beauty	
Ano daw idtong sa Gogon	Kaso sakuyang dulukon, lolay Burak palan nin Balagon	Metaphor of a tough woman	

B

Intent to pursue the physical beauty

LYRIC POETRY	LINES	POETIC DEVICES	THEMES
Pahardin	Iyo palan ini an dalan pahardin	Symbol of courtship	Intent to pursue the physical beauty
	May apat na burak na manlaen laen	Metaphor of a beautiful women	
An Magharana	May naglakawlakaw May darang gitara Ta manghaharana	direct expression of courtship	

C

Sexual Fantasy

LYRIC POETRY	LINES	POETIC DEVICES	THEMES
Pinaglabanan	An gusto kong kakanon An balyenang inon-on	Metaphor of desire for a fleshy woman	Sexual fantasy
	Haloy can dai magugutom	Metaphor of longing for sexual satisfaction	
Talong	An sabi kan iba, masiram an talong An gusto kong talong Talong na may gulong gulong	Symbol of male genitalia/metaphor of desire for male genitalia	
Pangaturugan	Nagaturog ako Sa katring higdaan Pingaturugan Kan altar nin daghan	Metaphor of fantasy for female body	
	Kaso kuguson ko Si sakong kahadukan Hesus Maria Hosep! So olunan palan	Direct expression of fantasy for sexual activity	
An Gaway Gaway	Ining gaway gaway maputi an burak Mahamot na gayo kun dae pa rikdak	Metaphor of fantasy for a virgin woman	

D  
Desire for Physical Contact

LYRIC POETRY	LINES	POETIC DEVICES	THEMES
Ining Kalibangbang	Sa tangod nin burac	symbol of female genitalia	Desire for physical contact
	naglalayawlayaw	Metaphor sexual seeking attention	
	An hamot mo, Jazmin, sa puso cong nacaomay	Direct expression of physical attraction	
Saro akong Gamgam	Saro akong gamgam na naglayog layog Sa diklom nin banggi sa paghanap ko simo	Symbol of male genitalia seeking for sexual activity	
	Ta poon na mahiling ko an persona mo Puso ko binihag huli kan gayon mo	Direct expression of physical attraction	
Ilang-Ilang	Burak ika na ilang-ilang	Symbol of female genitalia	
	Kaya ang mga daraga Tunuhog, kinukuwentas ka	Metaphor of physical contact	
Duman sa Samuya	Nagmasetas aco Rosas de Paticwil	Symbol of female genitalia/metaphor of a loose woman	
	Cadang minaagi Ticwil sanag ticwil Hadoc sanag hadoc Hamot daing siring	metaphor of physical contact	
Con Gustong cang Magyaman	Musikero aldaw, Bangui Pigcacacan anas carne Carne man kun agui agui Marhay pa an ogbos camote	Metaphor of desire for male genitalia	

E  
Engagement into sexual activities for physical pleasure

LYRIC POETRY	LINES	POETIC DEVICES	THEMES
Kulaniban, Kulasisi	Nagsisingsing sa brilyante	Metaphor of sexual intercourse	Engagement into sexual activities for physical pleasure
	Tanawon mo ta mayaman Nagsisingsing sa bulawan	Metaphor of engaging to sexual activity to satisfy personal needs	
Sa Diclom Nin Bangui	Sa diclom nin bangui nin camatangaan An hamot mo jazmin, nagwawarak Daing kabaing, daing kabagay	Symbol of female genitalia/ metaphor of sexual intercourse	
	An hamot mo sa sacco ay neneng Sa pusong may sakit icang nacaomay	Direct expression of needing someone to aid his loneliness	

F  
Lustful aggression to satisfy sexual needs

LYRIC POETRY	LINES	POETIC DEVICES	THEMES
Ngipon (parody)	May nagang sungaw lang daw na buray	Direct expression of sexual aggression	Lustful aggression to satisfy sexual needs
	Dai pagpiriton ta makupset Baad matalsikan ka ng puset	Direct expression of sexual aggression	
Nagbaru-baruto	Si madi, si padi, nagbaru-baruto	metaphor of sexual intercourse	
	Si padi man sana an namiloto	Metaphor of sexual initiation	
Olud	Pagmata na olud ta udto na Mayo ka pati nin duwang mata An saimong liog-liog gorosgos na Dai na kayang tumindog pa	Metaphor of awakening the male genitalia personification of male genitalia	
	Si Manang Pulana	Si Manang Pulana Nagsakat sa tuba Benadil ni Fedil	
		Nagputok su itil	
An sakuyang Baston	Sakong dara-dara, an sakuyang baston Halaba, mataba asin matagason	Symbol of male genitalia/metaphor of bragging the ability of male genitalia	
	Pilya kong madihon gustong sublion	Direct expression of an invitation for sexual activity	
	Sa pinirit-pirit sakong itinao Kan sakong pilyang madihon An sakuyang baston,	Symbol of male genitalia/metaphor of indulgence to sexual activity	
	Winara-wara asin nilaog sa bubon	Metaphor of sexual intercourse	

	Pilya kong madihon, naging maogmahon	Direct expression of sexual satisfaction	
Kudot-kudutan	Pagdakula niyato, naghabo na ika Bagong kawat naman an nagustuhan Usto mo ina ka sa payag-payagan “pinirit mo ako maging ama amaan”	Metaphor of sexual aggression	
Si Loro	Iyo mong kamotan an gamgam na gurang Na malinayaw layaw	symbol of male genitalia/personification of one’s sexual ability	
Cadlom na Mahamot	Dai ka matacot Neneng na sa aco umiba Sa harong kong sadit sa gilid nin oma Ta duman Neneng con quita na sana an sacong condiman ipag doyan-doyan ka	Metaphor of an invitation for sexual activity	
Nagtamon ako nin Batag	Nagtanom ako nin batag Sa laguerte mong magayon	Metaphor of Sexual intercourse	
Ilong Pagcamoot	Bari pa si sagwan bari pa si sagwan tinalbo si timon	Symbol of male genitalia/metaphor of sexual intercourse	
	Pinaracnit mo pa Si sarwal kong puti	direct expression of sexual aggression	

G

Sexual possessiveness

LYRIC POETRY	LINES	POETIC DEVICES	THEMES
Kayumanging Punay	May ataman akong kayumanging punay	Symbol of male genitalia	Lustful aggression to satisfy sexual needs
	Nadakop ko, nagtutugdon Sa sanga nin baleteng halangkawon		
	Guminaro sa kuya nin anom na pulong aldaw	Metaphor of a short-lived affair	
	Halata kang punay ka Ta madakop ka nin iba	Metaphor of possessiveness	
	Duman sa baleteng kahoy na may bantay na sawa	Symbol of male genitalia	
Salampating Gominaro	Halat ka sakong salampati Ta madakop ka nin iba	Metaphor of possessiveness	
Ako Mahale	Kukudalan kong batbat an saiyang buruk	Symbol of female genitalia/metaphor of possessiveness	
Kahoy na Barayong	Ngunyan dae ka maglaom Kan masetas mong barayong Ta may kandado sa poon	Metaphor of possessiveness	

H

Sexually insatiability

LYRIC POETRY	LINES	POETIC DEVICES	THEMES
Ako burat lang (parody)	Kan sakong pag piday	Direct expression of man’s capacity to womanize	Sexually insatiability
Rap Bicol (song adaptation)	Ayan si corazon warakwak an kalson	Metaphor of a loose woman	
	Saiyang buto ugwa pang tulo! Boto ni ama mo pano nin kulugo	Direct expression of man’s capacity to womanize	
Duman sa Samuya	May ipot sa dongo Dai napaparong	Metaphor of unfaithfulness	
	Igua nin baraca Dai nababanwit Ta sige an uca	Symbol of male genitalia	
	Kan sacong ladopon Nugluwas si Posit Ang tinta binuga, pinakupsit	Metaphor of sexual satisfaction	

I

Intimacy through sexual contact and emotional bonding

LYRIC POETRY	LINES	POETIC DEVICES	THEMES
Kaito Pa	Kaito pa sagkod ngonian Sa hinuha mo gayod ako simo nalilingaw Naririmpos ka sa daghan Sa puso ko tunay	Metaphor of desire to be intimate with another person	Intimacy through sexual contact and emotional bonding
Paglaom	Ulo aldaw, bulo banggi Ika pirmi nasa isip Paglaom kong ika ay mabalik	Direct expression of longing	

J

Physical and emotional satisfaction through sexual exclusivity and commitment

LYRIC POETRY	LINES	POETIC DEVICES	THEMES
Kudot-kudutan	Panahon uminagi, gururang na kita Kadakol na an aki, sa satuyang Pamilya Iyo pa man guiraray, sa kawat mong gusto Magkudot-kudutan, magpayagpayagan	Metaphor of sexual intercourse	Physical and emotional satisfaction through sexual exclusivity and commitment
Paotog	Si nanay, si tatay Naglutong kalunggay Sinahugan talusog Guiramrag paotog	Symbol of male genitalia/metaphor of sexual activity	

K

Satisfaction through selflessness

LYRIC POETRY	LINES	POETIC DEVICES	THEMES
Romerong Masetas	Tinao co simo Sikapadangatan	Direct expression of love	Satisfaction through selflessness
	Hapihap sa dahon, sa sanga siring man	metaphor of sexual activity	
	Si saimong dahon di co piggutolan Sa paglicay na di ca maculgan	Metaphor of carefulness to a partner's feelings	

L

Queer Attractions

LYRIC POETRY	LINES	POETIC DEVICES	QUEER PERSPECTIVES	Degree of Eroticism
<b>An Maitom-itom</b>	Kaya ako habo mag-agom nin magayon	Direct expression of dislike to be married to a beautiful woman	homosexuality	Tikwil (poke)
	Gusto ko sana sa maitom-itom	Metaphor of attraction to the masculine qualities of a man		
<b>Ano daw idtong sa Gogon</b>	Kaso sakuyang dulukon, lolay Burak palan nin Balagon	Symbol of a woman	lesbianism	Tikwil (poke)
	Kasu sakuyang kikua Sarong tingog ang nagsayuma Hare man ngaya pagkuaha, lolay, Tanom yan ni Maria.”	Metaphorical expression of possessiveness to the object of desire		
<b>Pinaglabanan</b>	An sabi kan babae Ako ngaya nangingidam	Metaphorical expression of hunger	lesbianism	Girok (tickle)
	An gusto kong kakanon An balyenang inon-on Haloy can dai magugutom	Metaphorical expression of desire to consume a woman		
<b>Ilang-Ilang</b>	Burak ika na ilang-ilang	Symbol of a beautiful woman	lesbianism	Girok

	Pambihira an saimong ngaran Kaya ika sa puso, daghan Ta nakakaogma sa may hilang			(tickle)
	Kaya ang mga daraga Tunuhog, kinukuwentas ka	Metaphorical description of sexual actions		
<b>Con Gustong cang Magyaman</b>	Musikero aldaw, Bangui Pigcacacan anas carne	Metaphorical description of sexual activity	bisexuality	Girok (tickle)
	Carne man kun agui agui Marhay pa an ogbos camote	Metaphorical description of the desire to consume the male genitalia		
<b>Talong</b>	An sabi kan Iba, masiram an talong	Symbol of male genitalia	bisexuality	Girok (tickle)
	May talong-talangan May tunay na talong	Metaphor of unreal male genitalia		
<b>Kayumanging Punay</b>	May ataman akong kayumanging punay	Symbol of male genitalia	homosexuality	Kagat (bite)
	Nadakop ko, nagtutugdon Sa sanga nin baleteng halangkawon	Metaphor of ownership to the male genitalia		
	Luminayog dai ko naaraman Kun sain na siya napaduman	Metaphor of separation		
	Halata kang punay ka Ta madakop ka nin iba	Direct expression of fear to lose the object of desire		
	Sasabihon ko na sana Na gakdan ka nin kadena Tanganing dai ka na, nangad makabuwelta Duman sa baleteng kahoy na may bantay na sawa	Metaphorical expression of possessiveness to the object of desire		
<b>Romerong Masetas</b>	Romerong masetas con may pagromdom ca Di co na naghanap ibang masetera	Metaphorical statement of loyalty to a loved one	bisexuality	Siram (euphoria)
	Iyo mong hinanap ibang maseteras	Metaphor of discontentment and infidelity		
	Tinao co simo sikapadangan Hapihap sa dahon, sa sanga siring man Si saimong dahon di co piggutolan Sa paglicay na di ca maculgan	Metaphor of selflessness		