

BLACK NAZARENE DISSENT AND MANILA

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Every January 9, the City of Manila becomes a center of Catholic pilgrimage as millions of devotees to the Black Nazarene in Quiapo participate in the largest (quantity) and longest (duration) procession in the country. This is not unnoticeable as ten years ago there were only an estimated three million devotees, which bloated to almost twelve million this year. The paper attempts to understand the appropriation of this popular devotion among the rural and urban poor as they dialectically transform Catholic practice and negotiate it amidst the expanding cityscapes. The goal is to theorize the religious experience and the popular devotion of the rural and the urban poor and to understand how the city contributes to its redefinition and transformation.

The paper uses Reynaldo Ileto's *Pasyon and Revolution: Popular Movements in the Philippines, 1840-1910* as a framework to interpreting this continuously emerging devotion to the Black Nazarene among the rural and urban poor.¹ It argues that the devotion can be interpreted as a substitute to the Pasyon in providing the cultural framework of movement for change.² It understands the devotion as part of the continuous attempt by the masses to appropriate their Roman Catholic faith and to transform the city and its surroundings "from below". In the appropriation of this popular devotion, the challenges posed by modernity become clear as the masses respond to the changing social make-up of the city.

THE ROLE OF THE PASYON DURING THE PHILIPPINE REVOLUTION

how the Pasyon—the colonial, Catholic instrument for thought control—provided the grammar for dissent among revolutionaries

THE PARALLELISM BETWEEN THE PASYON AND THE QUIAPO DEVOTION TO THE NAZARENE

how the devotion to the Black Nazarene, like the Pasyon, gives the masses an opportunity to negotiate their identity amidst the fast-paced, exponentially expanding, and constantly changing cityscapes

"NEW RELIGIOSITIES" WITHIN THE SPATIOTEMPORAL LIMITATIONS OF MANILA

how the devotion represents the paradoxes of a culture defined by a century of interaction with the sacred as found and negotiated in the ever-expanding urban space

