



## International Journal of Philosophy, Linguistics, and Humanities

Journal Homepage: <https://ijmshe.com/index.php/ijplh>



### Research Article

# Pinoy Pop and the Culture Industry: A Critical Analysis of SB19 through Adorno's Framework

Eric L. Legada<sup>1\*</sup>  | Daniel S. Fernando<sup>2</sup> 

<sup>1</sup> Dean, St. Anthony's College, Antique, Philippines

<sup>2</sup> Research Officer, St. Anthony's College, Antique, Philippines

### Article Info

#### Article history:

Received: 28 December 2025

Revised: 3 February 2026

Accepted: 12 March 2026

#### Keywords:

Culture Industry, Theodore W. Adorno, Pinoy Pop (PPOP), SB19, Popular Music Studies, Critical Theory

### Abstract

This paper examined Pinoy Pop, especially that of Sound Break 19 (SB19), a Filipino boy band. The phenomenon was assessed using the framework of Theodor W. Adorno, who critically explored how society becomes entrapped within the confines of the culture industry. Using qualitative content analysis guided by Adorno's concept of the culture industry, this study examines selected SB19 songs, performances, and media texts to explore how Pinoy Pop may negotiate commodification and artistic autonomy. The findings were then organized thematically. The results reveal that SB19 transcends the limitations of the culture industry by embracing artistic independence while simultaneously achieving commercial success. The group defies stereotypes, rises above imposed standards, and presents original, unhampered talent through their music and performances. SB19's identity as a "sound breaker" resonates with Adorno's philosophical position, especially in their shared critique of commodified culture. Thus, while not subscribing to post-modernism per se, the parallel lies in their mutual challenge to dominant norms and reified aesthetics. Consequently, this study encourages greater appreciation among Filipinos for our own cultural and musical identity, particularly in supporting the PPOP industry over foreign influences. It also serves as an eye-opener for young Filipino audiences, encouraging them to value artistic substance and national pride beyond the superficial attributes often associated with global pop idols.

**Cite as:** Legada, E., & Fernando, D. (2025). Pinoy Pop and the Culture Industry: A Critical Analysis of SB19 through Adorno's Framework. *International Journal of Philosophy, Linguistics, and Humanities*, 1(2), 127–143. <https://doi.org/10.70847/703039>

<sup>1</sup> Corresponding Author: Eric L. Legada

\* Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

## 1. Introduction

Music is considered the natural best part of the human person (Brand Voice, 2020). It serves as the universal language that brings people positive power and entertainment. Music becomes deeply embedded in the life of the human person and remains with them throughout their lives. It never abandons the person, even during the difficult times. The Philippines is known for being a music-loving country. Filipinos embody their love for music within their soul. It is observable in various ways, such as celebrations, parties, travel, and the religious sphere. Lasco (2018) noted that the reason why Filipinos love music is that for Filipinos, there is more to life than what is usual. We create music to express our most profound feelings and emotions. It is through music that we can unite our voices and hearts.

However, in the Philippines, it is observed that those accepted into the music industry are often those with “looks” rather than those with natural talent. Local artists are frequently overlooked because of this. Preferences are given to foreign and good-looking artists. It is also observed that local artists lack support from fellow Filipinos, especially in the PPOP, due to this preference and attitude. In a study conducted by Landy and Sigall (2021) among performers, they found that the more attractive the artists are, the more they are expected to be given opportunities to perform. The attractiveness of the performer is considered to have a greater impact than that of those with natural talent but lacking beauty.

A similar study on performers was conducted by Holahan and Stephan (1981), in which male and female undergraduate students were asked to read an essay believed to have been written by a physically attractive or unattractive female. The students were made to respond to the questions asked by the writer. The results showed that more male students were influenced in their perception of the importance of an artist's appearance in stimulating engagement than

those who were not physically attractive. Similar observations are made among Filipino teens regarding their strong attachment to foreign artists who possess more physical appeal than natural talent (Maniego et al., 2018).

This paper will examine the PPOP status, especially that of SB19, through the lens of Theodor W. Adorno. Adorno is a critic who demonstrates how society is caught in the trap of the culture industry, where everything is viewed as a money-making pursuit. Adorno sought to deconstruct this notion by presenting a new way of perceiving reality that transcends the prevailing standards of market and profit. Likewise, the story of SB19 captures the reality that Adorno desires. As a group, SB19 transcended the norm and went beyond the usual. They cross the line of fixed standards and baseness, presenting true artistry through their pure talents, which are not so much driven by profit as by a genuine display of actual and authentic giftedness.

While Adorno's theory of the culture industry has been widely applied to Western popular music, limited scholarly work has examined its relevance to contemporary Pinoy Pop and groups such as SB19. It will engage Theodor Adorno's views on the perils of the culture industry, which destroy the notion of genuine talent and art as expressions of the inner reality of the human person. The significance of this study lies in enabling Filipino youth and the general public to develop a better appreciation of what truly belongs to us, particularly in supporting the PPOP industry over foreign groups. For Young people, this study may serve as an eye-opener, enabling them to appreciate and embrace our Filipino talents more than the physical attributes that are often equated among the artists they are most inclined to patronize.

Hence, this philosophical paper aims to provide answers and reasons for why the culture industry

---

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

dominates society and why PPOP culture, particularly the SB19 group, is sidelined in favor

of emerging foreign and culture industry-promoted artists.

## 2. Materials and Methods

This study employed qualitative content analysis to systematically examine SB19's cultural production in relation to Theodor W. Adorno's concept of the culture industry. The analysis focused on how Pinoy Pop, as exemplified by SB19, operates within and negotiates the dynamics of commodification, standardization, and the possibility of resistance in contemporary popular culture.

### 2.1 Data Sources and Selection

The primary data consisted of twelve (12) selected songs, eight (8) official music videos, four (4) recorded live performances, and six (6) publicly available interviews and official statements by SB19. These materials were drawn from the period 2018 to 2024, corresponding to the group's emergence, breakthrough into the mainstream, and consolidation in both local and global music markets. This timeframe was chosen to capture the evolution of SB19's artistic production and public positioning within the Philippine and transnational culture industry.

The secondary data included peer-reviewed journal articles, book chapters, critical essays, and reputable news features discussing Pinoy Pop, the global music industry, and Adorno's critical theory. These sources provided theoretical grounding and contextual depth for interpreting SB19's cultural texts.

### 2.2 Inclusion and Exclusion Criteria

Materials were selected through purposive sampling, guided by explicit inclusion and exclusion criteria. Included texts and media were those that: (1) were officially released or publicly disseminated by SB19 or recognized media platforms; (2) explicitly engaged themes relevant to Adorno's framework, such as commodification, standardization,

pseudo-individualization, resistance, and authenticity; and (3) had significant cultural visibility or discursive impact within Pinoy Pop. Excluded from the analysis were unofficial fan edits, speculative commentaries, purely promotional materials lacking substantive content, and sources without verifiable authorship or credibility. This ensured analytical focus and theoretical relevance.

### 2.3 Analysis

The content analysis followed a systematic and iterative coding process. Media texts and documents were initially subjected to open coding to identify recurring concepts, motifs, and discursive patterns. These codes were subsequently organized into broader thematic categories informed by Adorno's theory of the culture industry. Constant comparison was employed throughout the analysis to refine themes, resolve inconsistencies, and maintain conceptual coherence between empirical observations and theoretical constructs.

### 2.4 Trustworthiness

To enhance trustworthiness, various rigor strategies were employed. Credibility was strengthened through triangulation across multiple media forms like lyrics, visuals, performances, and interviews. Reflexivity was maintained by explicitly situating the researcher's interpretive standpoint within the traditional critical theory and popular culture studies.

Similarly, the researchers acknowledge Adorno's normative and critical orientation. Lastly, the theoretical saturation was achieved when further analysis of the additional materials no longer yielded substantively new themes but rather reinforced existing theoretical patterns.

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

### 3. Results and Discussion

#### 3.1. The Genesis of Pop Music

Pop music has evolved into a distinct, ever-evolving genre. Pop music is well recognized for blending diverse musical genres. It has a broader range of uses across many cultures, even though most people identify it with sex, alcohol, and parties. The definition of pop music is dynamically flexible because the genre is ever-evolving. Being a subgenre of popular music, it has the most hits in its context. Pop is a current musical genre that sets itself apart from folk, art, and classical music. Repetitive structure, straightforward melodies, and a beat that can be danced to are a few of the qualities that distinguish pop music from its subgenres. The instruments utilized in pop music are a defining aspect of the genre (Alida, 2022; Newbould, 2022). Similarly, Alida (2022) noted that pop music is one of the few genres that has a variety of variations based on context and usage. Pop music is constantly evolving; thus, it is impossible to exhaust all of its varieties.

Moreover, as time passes, additional variations of the genre are likely to appear. In the early 2000s, pop music transformed, becoming more refined and a fusion of sounds and subgenres that reflect the essence of a pop song. These characteristics were common among the music of Christina Aguilera, Britney Spears, Lady Gaga, and Ms. Jackson, who would shape pop music and culture in this era.

#### 3.2. The Beginning of the Philippines' POP Music

It was Alex Cosper (2013) who began studying and working on the genesis of pop music in the Philippines. He noted that there were two common types of music in the Philippines at the time: the flat gongs and the bass gongs. Meanwhile, the rondalla is a popular stringed instrument widely used by Spanish descendants. The arrival of Americans in the Philippines marked the beginning of changes in the music industry and culture. This influence was

apparent in the 1970s, when OPM (Original Pilipino Music) was gaining popularity. OPM is the term to describe the nation's pop scene centered in Manila, also known as P-pop and Pinoy Bands (Cosper, 2013). The Philippines' music has much in common with American music. This is rampant even after the Philippines gained its independence. By 1963, the first Filipino rock band, the Rocky Fellers, had a hit on the American charts with their song "Killer Joe." In the early 1970s, many Filipino bands stopped singing in English. They adopted their native languages for their recording. Bands began mixing songs in both Tagalog and English, or "Taglish," as their language (Cosper, 2013).

Furthermore, the Manila Sound emerged as a representative of a vast body of melodic pop music in the early 1970s. The term encompasses a wide range of popular music, not just rock music. OPM of the 1980s became extremely popular among artists such as Regine Velasquez, APO Hiking Society, Sharon Cuneta, Janno Gibbs, Vina Morales, and many others. Other artists wrote their OPM as a form of protest. What follows is the emergence of OPM as a hit, which continues to the present (Cosper, 2013). With the rise of the OPM, an organization was built to supervise it, the Philippine Association of the Record Industry (PARI). This organization's work is to ensure that copyright laws are in place to protect the intellectual property of owners. Also, it promotes native artists to the world market.

#### 3.3. The Rise of PPOP Groups

Filipinos possess world-class talents. It is evident in the global recognitions given to our artists, especially among the rising P-pop Groups. People chose to play their songs and listen to them. However, this rise to stardom was not achieved overnight. It obliges P-pop artists to undergo rigorous training, exhaustive preparations, and strategic promotions. Even

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

with these preparations, they are not well-received by the audience. Many discouraged these rising pop stars and judged them for not meeting the "standards" of an artist (Kanai, 2020). This is because of the high demand to capitalize on artists. Standards of acceptability and marketability are essential for effective performance and generating a profit.

The known predecessor of the current music genre in the Philippines was the catchy novelty track and danceable song produced by the Sex Bomb Girls in 2003. It sparked the nationwide dance craze (Gloria, 2021). From the Sexbomb Girls to the Street Boys and other well-known pop groups, we have seen a significant rise in the popularity of this genre. In recent years, PPOP has established a strong reputation. It is where the music industry has been making the most recent strides (Abad, 2022).

Likewise, with the rise of K-pop, the media industry sought to introduce P-pop groups as its equivalent. The debut of the XLR8, for instance, is heavily inspired by Korea's Wonder Girls and Super Junior. However, the introduction of this into the Philippine music industry was not readily accepted. These groups were heavily criticized and disbanded shortly after debuting. Other music companies, however, recalibrated their branding and invested in PPOP groups, paving the way for a new generation of Pinoy Idols. Groups like 1:43 catapulted some songs back into the limelight with the rise of PPOP music. Most of them were redirected to a western-centric branding, inspired by Backstreet Boys and One Direction. Another rising group, Boy Band PH, also followed suit with the branding. One problem, however, with these groups is that they tend to be short-lived. Unlike their Korean counterparts, who invested in visuals and synchronizations, the P-pop group failed to standardize their performances (Kanai, 2020).

Despite the efforts of P-pop Groups to showcase their talents, acceptance remains minimal. Many Filipinos still view them as inferior to their

foreign counterparts. This perception can be attributed to the colonial past of Filipinos, who often believed that foreigners or Filipino colonizers produced better products than Filipinos could (Ruiz & Chen, 2021).

### **3.4. The Need for a New Sound**

The rise of the PPOP is a "Rise Against Standards." Most criticisms of these groups are based on the notion that Filipinos should strive only to achieve the level of performance typical of a Filipino. Meeting international standards is quite ambitious for a Filipino group. However, the PPOP has risen against new standards that are not based on sound principles. This is very obvious in the way they produce their sounds. An interview with the Guidon by one of the producers of PPOP identified the unique feature of PPOP Music. It defies standards, and the unique insertion of a more kundiman sound is what makes it different. The songs and sounds better embody Filipino experiences of pain, hurt, and famous hugot lines. This unique feature is illustrated in Wonderland-Hiraya's songs about traditional Filipino values and societal pressures that they seek to change. Many of their songs are very socially relevant (Ruiz & Chen, 2021). The rise of this new trend stems from Filipinos' boredom with the same-old tunes that set the standards of music released by the mainstream. Filipinos felt the need for a fresh and new sound. This is given to them by the PPOP, whose hugot songs embody the relevant emotional, societal, and personal experience of a Filipino listener.

### **3.5. SB19 Sets the Standards for the New PPOP**

South Korea's singing groups have dominated the music industry. They are one of the world's most outstanding contenders in the music production industry. Now, a Filipino boy band is emerging that defies standards and stereotypes. SB19 is bringing P-pop back to the world, on par with K-pop. The five Filipino band members are hopeful to put their names on the chart. They trained for three years and released their first single, "Tilaluha," in 2018. The group has been

---

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

growing steadily despite the criticisms they received (Herman, 2020). The group topped the Billboard charts and was the most mentioned on Twitter. SB19's "Bazinga" has secured the top spot seven times in a row, making it the longest to be on the top spot. Noteworthy about this group is that they surpassed BTS, the world's biggest musical group (McIntyre, 2022). SB19 has demonstrated a massive online following, as evidenced by the impressive rise in viewership on streaming platforms. This is a significant success on social media. However, despite this stunning popularity, the group has not yet achieved a record in sales, streaming, or radio hits in the US or any Western market (McIntyre, 2022).

SB19, a PPOP group with a fan base called A'TIN, catapulted to fame. The group was included in the billboard. They exhibit in-sync moves, impressive footwork, and vocal prowess. Their dedication, passion, hard work, and talent enabled them to rise above the standard and become known as one of the best PPOP groups (McIntyre, 2022). They set the bar high. They did not simply follow the usual performance methods. With their Korean training methods, they have revived the PPOP, which is loved and accepted by many. The success of SB19 became the basis for training emerging PPOP groups. Their collective achievement contributed significantly to the revival of PPOP on the mainstream scene. Raising the bar too high, SB19, encourages the new broods of PPOP artists to envision entering the music industry with their own branding and incredible sets of talents (McIntyre, 2022). Likewise, through SB19's modeling, PPOP artists are beginning to achieve and produce high-quality crafts and moves. Their individuality and uniqueness allow them not to settle for less but to promote genuine and authentic talents. They rise above norms and standards of performance without being constrained by others' expectations. What they did is a display of authentic talents that is not constrained by the industry's established standards.

### 3.6. SB19: A Success Story Amidst Failure

If there is something that one can say about SB19, that is, "they are those who rise from the ashes." The SB19 group has come a long way since they took the internet by storm. This was when they were seen in a viral dance video in late 2019. This hardworking Korean-trained PPOP band took the Philippines by storm, releasing several singles and topping the billboard for an intense seven consecutive weeks (Lago, 2020). SB19 cemented and inspired the PPOP group's rise to a new level of talent. They were characterized as one of the trailblazers in this era of Original Pinoy Music (Geli et al., 2021). According to Mallorca (2019), SB19 considers what they have achieved a breakthrough in local music, but they also believe there is more to be achieved in the PPOP industry.

Interestingly, the boyband's name was derived from the Korean management company ShowBT and the difference between Korea's country code (82) and the Philippines' (63). Another explanation suggests that adding both country codes will result in the number nineteen (YahooLife, 2021). A similar article on YahooLife said that the group's leader, Pablo, said that SB also means "Sound Break," citing the reason: "As a group, our main goal is to break into the music scene and to raise the bar for all the boy groups here in the Philippines." Similar to other boy bands, each member plays a different role. Pablo is the leader, Stell is the main vocalist and choreographer, Josh is the lead rapper and sub-vocalist, Ken is the principal dancer and lead vocalist, and Justin is the sub-vocalist. Although a Korean company trained them, their music focuses more on Pinoy pop, or PPOP, as evidenced in the way their songs are written (YahooLife, 2021).

Meanwhile, the story of rising above standards and setting the bar did not happen overnight. Most of their life stories, both as a group and as individual artists, are enshrined in their songs.

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

Everything they went through was transformed into songs that reflected the emotions they felt along the way. In an interview with GMA-7, they recounted that their training was not easy. They would train for 9 hours each day, with only 1 day off. Their routines were practiced more than 30 times, aiming to reach 1,000 practices. This is indeed a show of dedication and passion that is both exhausting and futile, as it often occurs in the early stages of their career when nobody pays them attention (Lago, 2020).

They debuted their performance in 2018 and stayed under the radar, unrecognized and unappreciated. However, it was this uneventful experience that made them more popular when their song "Go up" went viral on the internet, the same space where they now have a massive influence. The song was their last and final chance on their streak. They gambled towards stardom before they packed up their idols' dreams and went on with their everyday lives. Luckily, their risk worked (Lago, 2020). This journey towards stardom has been a bumpy one for the SB19 group. It was not always that easy for them. It was an exhausting journey marked by rejection, malignment, comparison, and even heavy criticism. This happens on every turn. However, as a group, they stepped up and moved "out of the ashes" to pursue their journey. They pursued their dreams despite all threats of quitting (Bmplus, 2022).

### **3.7. Defying the "Stereotypes" and SB19's Rise as a Leading PPOP Band**

With the hostile reception and devastating reactions to mediocre outputs, unsynchronized moves, and a lack of singing prowess, the Filipino audience grew tired and lost interest in this genre. Despite these challenges, PPOP producers continue to believe in the group's capacity to produce a unique blend of music and to weave lyrics that capture a distinguishing aspect of PPOP. PPOP incorporates traditional Filipino elements into their songs to make them better and more unique (Ruiz & Chen, 2021).

The highly talented Pinoy artists brought back the PPOP's jovial spirit. These local groups have redefined and elevated the Pinoy Pop scene in recent years. These Pinoy groups have placed this genre to greater heights and uncharted territory (Abad, 2022).

In an interview with the Tony Gonzaga Studio (2021), SB19 revealed their humble beginnings and how they almost disbanded because of their uncertain future in the Filipino music industry and not giving themselves up to the "norms" of what must be the image they need to portray, away from their individualities and genuineness as an artist. In the same Gonzaga Interview (2021), they revealed that, from 2016, the members trained without sufficient monetary compensation or support, a common occurrence among them, as they often borrowed money from relatives to get by during their trainee period. It was not until they released their second single, "Go Up," that they began to gain recognition. The music's choreography video gained traction after it was shared on Twitter by a fan account. The group's synchronization, akin to K-pop's synchronized dancing and singing, charmed the audience and catapulted them into the Filipino music spotlight and media.

However, the rise in popularity was not always a positive development. Their presence was met with criticism, as they were inevitably compared to K-pop idols, both in terms of performance and aesthetics. The group recalled an instance when they asked their taxi driver if they knew SB19, and even received hostile, harsh comments from the driver and others.

That year, the group made history by becoming the first Filipino and the first Southeast Asian act to be nominated for the Billboard Music Awards in the Top Social Artist category. They were also the only Southeast Asian act to enter the Top 10 in the Top Social 50 Artists of 2020. As they continue to gain more attention and fans, they use the criticisms directed at them to rise above adversity (Gonzaga, 2021).

---

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

Their latest single, "Nyebe," officially released on December 12, 2022, encapsulates everything they have been through. Despite the many questions, uncertainties, longing, and hopelessness, the journey of SB19 prevailed. The group expressed its individuality through collaboration. Amidst the difficulties and challenges, SB19 rises from the ashes. SB19's journey embodies Adorno's philosophy, which aligns with the postmodern era, whose nature transcends natural boundaries and standardization, embracing novelty, artistry, authenticity, and individuality.

### **3.8. Adorno on Capitalism as Subsuming of Free Thinking and Individualism**

Theodor Adorno is a German philosopher whose works primarily focus on social criticism after World War II. He has had a profound influence on many scholars and intellectuals in postwar Germany. He was known for his radical critique of contemporary Western society. He was a seminal social philosopher and a prominent member of the first generation of Critical Theory (Zalta, 2012).

Adorno's works focused on themes of civilization's tendency toward self-destruction (The Editors of Encyclopedia Britannica, 2022). Adorno and Horkheimer (1994) identify an impulse within the concept of reason. This impulse is the Enlightenment that became an irrational force that dominated not only nature but humanity itself. For Adorno, the act of rationalization of human society has ultimately given rise to fascism and other totalitarian regimes. These regimes subdued and negated true freedom. Rationalism offers little hope for human redemption, which can only be achieved through art. Rationalism destroys the preservation of individual autonomy and happiness. Rationalization curtailed and led to the demise of human emancipation. With rationalization, men are viewed as persons who need to be under one control. The capitalist who monopolizes everything undermines individual

capacities and capabilities under the guise of uniform standards and bases (The Editors of Encyclopedia Britannica, 2022).

### **3.9. Enlightenment and Capitalism as Mass Deception**

Adorno views films, magazines, and radio as a system that is uniform as a whole and in every part. The striking unity found within this microcosm and macrocosm presents to the human person a model of their culture. However, what it presents is the false identity of the general and the particular. For Adorno, under certain conditions, all mass culture becomes unified and identical. The identical identity and the lines of its artificial framework brought about by this monopoly begin to show through its effect, which is the destruction of the individuality of persons (Adorno & Horkheimer, 1994).

For Adorno and Horkheimer (1994), monopoly reveals the evidence of violence that becomes apparent in the destruction of human culture's reality. For instance, movies and radio shows no longer need to pretend to be art, as they have become mere business ventures. They were created to support a particular ideology and justify the rubbish these people who monopolize it produce. Although it is claimed that all goods are based on consumer needs, the truth is that even consumers are deceived in their own right. This deception of consumers, as the basis for reproducing goods, made people unaware of the problem of greed and control behind the curtain of the monopoly. People accept everything without any form of resistance. The public's attitude of non-resistance and ostensible favoring of these monopolizers makes them all the more powerful and controlling, and, more and more, they deceive the people.

Adorno refers to all these as the Culture Industry, a movement that branches out from the Enlightenment. The industrial aspect of this revolution has overshadowed the cultural aspect, erasing humanity from the person. The industrial side of this revolution became a vast capitalist

---

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

profit-making machine (Willette, 2012). Adorno saw the result of this money-making venture as a significant loss to humanity. In his observation, culture presents a form of reality that was a captive of corporations. Everything was controlled. Everything was designed to be united and all-encompassing. This includes the use of music and dance, as well as the performing arts, solely for profit. To achieve this, the culture presented to the public had to appeal to the largest number. In this sense, what is promoted and reaches the eyes and ears of the masses is what generates significant profits. Moreover, this does not guarantee quality, class, beauty, or cultural relevance. This is in contrast to the "high" culture, which is supported only by a small, wealthy, and dedicated group who are educated enough to appreciate it. There was little profit in this elitist form of culture (Willette, 2012).

In this regard, capitalism has introduced a new system of classifying what is good and what is noble culture. The capitalist mindset has deprived the masses of an understanding of what constitutes refined culture and what constitutes noble culture. The monopolist only sees the profit, not its effects on humanity. In his work *Minima Moralia*, Jephcott (2005) refers to it as "malignant normality," as it creates a norm devoid of culture, detaching the person from their capacity for self-discovery and curtailing their ability for free thinking and rationality. It is a malignant normality that settles the person into what is ignoble.

Furthermore, the reason why Jephcott (2005) calls it malignant normality is that:

...in one sense, the answer is simple: it is inhumane and brutal; it promotes suffering. Moreover, if we ask what is normal about it, the answer is also simple, but less so: it is normal because the brutality is couched, at least in superficial ways, in accepted social norms. It is also normal because this conjunction of brutality and social norms does not describe a state of affairs in which non-conforming individuals or

groups routinely violate norms. Instead, the state of affairs is experienced as all-encompassing, without exceptions or loopholes. The term "all-encompassing" reflects the claim that social actuality is total, without exit of any kind.

This malignant normality is closely tied to the economic aspect. However, the theme of *Minima Moralia* is not an analysis of global capitalism. The very point of *Minima Moralia* depends on its precise articulation of the experience of the encompassing malignancy. For Adorno, the diversity of the facets of malignancy in the experiences reflects this all-encompassing quality. All-encompassing means being surrounded. Literally, by malignancy; wherever we look, there is an aspect of malignancy, and there seems to be no exceptions (Nicholson, 2021). Malignancy is prevalent in mass culture because it is vastly more popular and profitable. This is the reason why they are the subject of the profit-making efforts of the monopolist capitalists.

Popular culture originated among the lower classes, but the industry's homogenizing influence eroded these distinctions. The industry erases the concept of individuality solely to ensure that buyers and consumers. The enterprise that manufactures and sells "culture" on an "industrial" scale is a capitalist in nature. In their sales process, these capitalists are not only selling products but also the capitalist ideology (Willette, 2012). For instance, the creation of the "star" and the "cult" of worship around the artist creates an illusion among the fandom that a rise to stardom is within their grasp. However, what lies behind these is the capitalist's monopolizing attitude, which would use these artists for profit. What happens is that it produces a dull truth of class division and unequal opportunity overlaid by unrealistic hope (Willette, 2012). The culture industry created stars who would represent authority over the individual's life, a life not susceptible to influence. For the stars to represent capitalist ideology is merely a projection of the

---

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

dependency and powerlessness that individuals experience in the face of fundamental collective forces. This absolute power is found in those who control society and the individual's daily lives, over which the individuals themselves have no control. With the emergence of the culture industry, the individual became a powerless machine in the face of authority (Witkin, 2003).

With the onset of the culture industry, Adorno affirms that it becomes a form of mediation in which culture and economy are interlocked, with culture mediated by the commodity form (Fuchs, 2021). In effect, the culture industry "is interested in human beings only as its customers and employees and has in fact reduced humanity as a whole, like each of its elements, to this exhaustive formula (Adorno & Horkheimer, 1994)." The use value of cultural assets is being replaced by exchange value. The culture industry subsumed the human capacity for meaning-making to a mere commodity form in multiple respects. Humans were reduced to cultural workers who sell their labor power in order to produce culture. Culture, in turn, takes on the form of cultural commodities. In this respect, advertising becomes important because it promotes the sale of commodities. Then, consumer culture fosters an environment and lifestyle centered on commodities and consumption. This has been particularly evident in digital capitalism, where the commodity form dominates everyday life in digital culture, comprising a multitude of digital goods and services (Fuchs, 2021).

### **3.10. The State of the Human Person in the Culture Industry**

The culture industry transformed culture from a meaningful experience to a malignant one. It enables people to stop questioning and become accustomed to what capitalist ideology and market culture present. This compromises the person, especially his freedom, identity, individuality, and his capacity for free thinking. His thinking is dragged towards the uniform

view. This creates a bandwagon effect rather than fostering creativity and critical thinking in assessing the type of culture one wants to embrace.

In saying this, the culture industry imposes a single lens on everyone, promoting a particular consumerist attitude. Despite this, Adorno noted that whatever nationalistic differences an audience may share, the result is the same: the indoctrination of the masses into a sameness that serves the needs of the masters. For Adorno, "the whole world is passed through the filter of the culture industry (Willette, 2012)." The individual is regarded as inexistent. They lose their sense of uniqueness. The person is being reconfigured into a "social object" shaped for the administered world ruled by capitalism (Willette, 2012). Those who generate for the economic engine behind the Culture Industry are not unknown. However, it is abstract. The Culture Industry is not ruled by persons, but by profit. The monopoly is established to generate more profit. The individuals who are engaged in this culture of profit-making work in the service of the Culture Industry. They are utilized in order to call up emotions that produce pleasurable feelings and manufacture artificial desire for more pleasure. The drama series, for instance, would primarily appeal to viewers' emotions, not so much to portray authentic feelings of sadness or joy, but rather to evoke a range of fabricated, artificial emotions, allowing consumers to connect with and find pleasure in them directly. The industry, whether it is the movies or pornography, has the same result: reification (Willette, 2012).

In addition, the status of the individual is dissolved into abstract relations rather than genuine, authentic ones, between not people but things. These reified people are compartmentalized and labeled. They are being controlled by the capitalist system, which needs their services. Culture is reduced to a mere commodity that provides pleasure-giving entertainment to the repressed masses, who are allowed to express their regressive and childlike

---

<sup>1</sup> Corresponding Author: Eric L. Legada

\* Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

impulses and instincts through emotional music and exciting films. The result is the replacement of any social critique by the masses with spectacle. The artists are trained to employ certain habits of thought and taught to think and act against their own best interest. They lose their freedom of self-expression. They are controlled by external factors that compel them to entertain and provide consumers with pleasure (Willette, 2012). In short, they align themselves with the abstract powers of capitalism, which themselves become reified into political slogans.

Adorno and Horkheimer (1994) believe that with the Culture Industry, individuals have become "totally devalued in relation to the economic powers, which at the same time press the control of society over nature to hitherto unsuspected heights." This is the impact of an ostensibly apolitical capitalistic economic "apparatus" on the individual. It is the primacy of the economy, not of politics or "state capitalism", that looms largest in their analysis (Cook, 1998). In the Culture Industry, the individual becomes mechanistic and repetitive. Their actions no longer express or realize their life process. They become disjoined from the life process itself. Being alienated from oneself, an imposed external authority controls the person; thus, they become heteronomous, i.e., subject to external controls and impositions (Cook, 1998). Capitalists' production secures them the greatest degree of power over labor. Meanwhile, the workers all bear the wounds of expropriations. They become subject to an omnipresent, mechanistic organization, including artists. The repressive nature of society is reflected not only in the so-called relations of production but also in repressive psychodynamics, in the repression of nature, drive, or instincts within the individual (Witkin, 2003). The alienation of man from nature was caused by the great expropriation and exploitation brought about by modern systems of production that destroy and distort the inner nature of the human person. The individual now

realizes himself or herself to be a mere subject of power outside of himself or herself and that this authority determines his or her fate even in his or her daily individual or small acts (Witkin, 2003).

### **3.11. Adorno, the Culture Industry, Pop Culture, and SB19**

In Adorno's study, the culture industry influences not only a person's work but also the things with which the human person lives. Music, being an integral part of the human person's life, is not exempt from this culture industry. For Adorno, dependency and authoritarian submissiveness are embedded in the respondent's relationship to music. It follows that all products of the culture industries have labeled music as part of consumers' relationships to commodities (Witkin, 2003). Music is just a commodity. Adorno believes that music is supposedly a bearer of historicity. However, when music loses these aspects and ceases to interact with itself, it loses its transformative effect, and thus music is no longer serving its very purpose. If music loses its historicity as a vehicle for transformation and self-expression, it is reduced to a machinery for generating effects that impact upon the subject. The effect of the culture industry on the subject who adheres to the music commodity becomes simply fetishistic (Adorno, 1938). This is because it subsumed itself into the dependency and authoritarian submissiveness. In this sense, music becomes objectified and rationalized, and modern artists become exiles from a society in which rationality and instrumentalization of social relations have separated them from any meaningful relationship (Adorno, 1938). Adorno (2020) noted that the Cultural Industry seeks to standardize everything and rationalize distribution techniques. Its methods are very dehumanizing, yet it gains traction and successfully propagates the desire to attract consumer attention.

Moreover, Adorno (1978) noted that with the Culture Industry, any trace of spontaneity in

---

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

music has been eliminated. All artists are controlled and absorbed by talent scouts, studio competitions, and official programs of every kind selected by the professionals. All of these are in the name of standardization. The alliance of word, image, and music is placed into a perfect unity that all approvingly reflects the surface of social reality. In effect, the person with leisure has to accept what the culture offers them. In this sense, the industry robs the individual of the fundamental function of creating something that directly relates to their senses. What the Culture Industry does is to schematize everything for the sake of the consumer; thus, the consumer complains of nothing nor reacts to this style of production because they have been overpowered by this authority (Adorno & Horkheimer, 1994).

This desire for standardization is deceptively simple. It connotes regularity and repetition. Standardization is the entire theory of popular culture. This is very prevalent in the various stereotypes and schematic formulae found in popular music. It follows specific rules such that the chorus should consist of thirty-two bars and that the range should be limited to one octave and one note, and so on. Adorno sees this sense of standardization as a disservice to the high forms of art. When standardized, these forms of art appear fixed, static, and overly repetitive (Witkin, 2003).

What Adorno seeks is a dynamism that transcends the static expression of popular culture and music, escaping the norms imposed by the Culture Industry. For Adorno, for a piece of music to constitute a truthful and meaningful reflection of human life and experiences, it must undergo development. It must constitute change, and materials should adapt to the current challenges and present demands. Because when artists develop these materials in contact with the living world, it is only then that the material, the music, can reflect a meaningful form. For this to be possible, Adorno insists that all parts and elements must constitute the form, be open

to one another, and develop through mutual interaction (Witkin, 2003).

The form of music that results from this interaction must develop a response to them. Although there is some form of recurrence in this area as well, it differs from repetition or standardization. This is in contrast to ready-made, standardized production, where it is often treated as a fixed schema. In the schematic and standardized type of music, fluidity is not found. Individuality is set aside, and spontaneity is never present. Historicity is banished and does not embody the genuine subject that arises from an individual's life process. What Adorno suggests is to come up with a form or detail that is different (Adorno, 1990). The details found in popular music, being characterized as having the striking chord sequence, melodic themes, harmonies, rhythmic motifs, breaks, blue notes, dirty notes, and so forth, are no less standardized than the form, even though they are regarded as individual effects and are supposed to introduce something that displays individual flair or expertise (Witkin, 2003). Rugged individualism is outlawed, and everything becomes subject to uniformity and standardization. Sometimes others would try to escape through revivals that provide something fresh and less outworn than what has been standardized.

While SB19 challenges certain norms, they also operate within the logics of visibility, branding, and digital capitalism. This tension is explicitly articulated in their lyrical discourse. For instance, in the song "What?" (2020), the group asserts: "Wag niyong sabihin sa'kin kung ano'ng aking dapat gawin" ("Do not tell me what I should do"). Moreover, the story of the SB19 group captures Adorno's desire to break away from the standard and rise above it. Standing by their name, apart from the letters in the group name were the initials of their Korean management company, ShowBT; number 19 had derived from the subtraction of the country code for the Philippines (63) from the country code for South Korea (82) which symbolized the

---

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

collaboration of the two countries in the formation of the group (YahooLife, 2021). The members themselves, however, used the phrase "Sound Break"—with the goal of "breaking into the music scene" and improving the quality of Philippine boy groups, amidst what is being called "standards" and marketed in the name of capitalism. SB19 proved that the essence of being a true artist (in the field of pop music) is to go beyond what is normal to become a lived,

genuine, and authentic individual in collaboration with the whole. It was SB19 who "broke the ice" on stereotyping, not remaining in the controlled, rule-bound industry. They rose from where they are and manifest their strengths as performers. For Adorno, the story of SB19 is a dynamic act that transcends the static expression of popular culture and music, departing from the norms established by the Culture Industry (Witkin, 2003).

#### 4. Conclusions

Drawing on Adorno's concept of the culture industry, this study examines how contemporary popular music operates within structures that tend to standardize artistic production, privilege entertainment over critical reflection, and align cultural expression with capitalist imperatives. The analysis underscores Adorno's claim that mass culture often diminishes audiences' critical and reflective capacities by prioritizing immediacy, pleasure, and consumption. Within this framework, art risks losing its autonomy and is frequently reduced to a commodity shaped by market logic rather than intrinsic aesthetic or critical value.

At the same time, popular music remains a significant site for the expression of collective sentiment and identity. Historically, music has functioned as a medium through which social emotions, aspirations, and values are articulated. However, as the culture industry expands, these expressive capacities are increasingly mediated by materialism, consumerism, and hedonistic tendencies that privilege individual recognition and market success over communal or emancipatory aims. In this sense, pop music becomes a contested space in which artistic individuality and systemic standardization exist in tension rather than in simple opposition.

Within this analytical context, SB19 may be interpreted as an illustrative case that complicates a strictly deterministic reading of Adorno's theory. Rather than standing outside

the culture industry, SB19 operates within its structures while exhibiting practices that suggest moments of relative artistic agency, such as creative participation in musical production and the articulation of themes that emphasize authenticity and self-expression. These features do not negate Adorno's critique but instead highlight the ambivalent character of contemporary pop culture, where resistance and commodification can coexist in partial and uneven ways.

Theoretically, this study contributes to popular music studies by demonstrating how Adorno's framework remains relevant for analyzing PPOP, while also requiring careful contextualization. Adorno's critique does not fully account for the localized, hybrid, and participatory dynamics of postcolonial and digital music industries. Thus, SB19's case suggests treating Adorno not as a prescriptive model but as a critical lens that illuminates structural constraints while leaving room for limited forms of negotiation and creativity.

Culturally, the rise of PPOP reflects broader transformations in Philippine popular culture, where global market forces intersect with local aspirations for recognition and identity. SB19's prominence signals the possibilities and limits faced by PPOP groups seeking visibility in a highly systematized industry. Rather than conclusively "breaking free" from the culture industry, such groups navigate its pressures

---

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

while selectively asserting artistic distinctiveness. In this light, Adorno's critique remains effective not as a declaration of cultural pessimism but as a tool for critically examining

how authenticity, individuality, and artistry are continually negotiated within contemporary popular music.

## 5. Limitations of the Study

This study is limited by its reliance on qualitative content analysis and interpretive reading grounded in Adorno's theoretical framework, which may constrain the analysis to a particular critical perspective. The selection of texts, music, and media materials through purposive sampling is appropriate for in-depth analysis. However, it does not aim for representativeness and therefore limits the generalizability of the findings to the broader Pinoy Pop industry or to other popular music

contexts. In addition, the study primarily focuses on textual and media content rather than audience reception or empirical measurement of impact, thereby overlooking how listeners and fans actually interpret SB19's music in practice. As a theory-driven inquiry, the conclusions are shaped by the researcher's interpretive lens and available materials. They thus should be understood as an analytical contribution rather than a definitive or exhaustive account of SB19's cultural significance.

## Supplementary Details

**Supplementary Materials & Data Availability Statement:** The present study does not include supplementary files such as additional figures, tables, or videos. The primary data for analysis consisted of publicly available lyrics and musical compositions from the song Multo by Cup of Joe. These materials were used as a textual and musical corpus for metaphorical and multimodal discourse analysis.

To ensure transparency, reproducibility, and verification of findings, the analyzed data can be made available upon reasonable request from the corresponding author. This approach underscores the study's reliance on publicly accessible materials, aligning with ethical research practices while preserving intellectual property rights.

**Author Contributions:** All authors contributed significantly to the conceptualization, execution, and manuscript preparation of this study. Eric L. Legada led the conceptualization of the study, data curation, investigation, resources, and the

preparation of the original manuscript draft, including the visualization of results. Daniel S. Fernando, managed the formal analysis, verified the coding and analysis, and contributed substantially to the review and editing of the manuscript.

### Conflicts of Interest

The authors declare no conflicts of interest related to this research or its outcomes.

### Disclosure Statement (Use of AI Tools)

The authors used the institution's Turnitin account to check the similarity index and detect any possible AI-generated content, ensuring that the manuscript is free from plagiarism and not produced by AI.

In addition, the authors used the institution's Grammarly account to review the manuscript for correct spelling, proper grammar, and overall clarity of writing.

<sup>1</sup> Corresponding Author: Eric L. Legada

\*Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

## References

- Abad, Y. (2022). P-pop power: A guide to rising P-pop groups. *Rappler*. <https://www.rappler.com/entertainment/music/guide-new-pinoy-pop-groups/>
- Adorno, T. (1990). On popular music. In S. Frith & A. Goodwin (Eds.), *On record: Rock, pop, and the written word* (pp. 301–314). Routledge.
- Adorno, T. W. (1938). On the fetish-character in music and the regression of listening. In A. Arato & E. Gebhardt (Eds.), *The essential Frankfurt School reader* (pp. 270–299). Continuum.
- Adorno, T. W. (1978). On the social situation of music. *Telos*, 35, 128-164. <https://doi.org/10.3817/0378035128>
- Adorno, T. W. (2005). *Minima moralia: Reflections from damaged life* (E. F. N. Jephcott, Trans.). Verso.
- Adorno, T. W. (2020). The culture industry reconsidered. In *Critical Theory and Society* (pp. 128-135). Routledge. <https://doi.org/10.4324/9781003059509-12>
- Adorno, T. W., & Horkheimer, M. (1994). *Dialectic of Enlightenment* (A. Blunden, Trans.). Herder and Herder.
- Alida, D. (2022). Pop music history and examples. *Study.com*. <https://study.com/academy/lesson/history-of-pop-music-facts-timeline.html>.
- Bmplus (2022, December 13). From obscurity to SB19 stardom: Puregold shares Justin's "panalo" story. *Business Mirror*. <https://businessmirror.com.ph/2022/12/13/from-obscurity-to-sb19-stardom-puregold-shares-justins-panalo-story/>
- Brand Voice. (2020, August 9). Importance of music in life. *EdTimes*. <https://edtimes.in/importance-of-music-in-life/>
- Cook, D. (1998). Adorno on late capitalism. *Radical Philosophy*, 89, 16–26.
- Cosper, A. (2013, May 31). The history of Philippine pop music. *Playlist Search*. <https://www.playlistresearch.com/article/philippinepop.htm>
- Fuchs, C. (2021). *Digital capitalism: Media, communication and society* (Vol. 3), Routledge. <https://doi.org/10.4324/9781003222149>
- Geli, B., Mariano, D., & Anoc, A. (2021, November 27). Para sa A'Tin: Tracing the breakthroughs of SB19. *GMA Entertainment*. <https://www.gmanetwork.com/entertainment/celebritylife/news/14703/para-sa-atin-tracing-the-breakthroughs-of-sb19/photo/194581/tilaluha>
- Gloria, G. (2021, November 12). Tracing the origins of P-pop: From the SexBomb Girls, to Sarah Geronimo, to SB19, we dive deep into the origins of OPM's newest movement. *CNN Life*. <https://www.cnnphilippines.com/life/entertainment/Music/2021/11/12/the-origins-of-p-pop.html>
- Gonzaga, T. (2021, July 11). SB19 opens up about their difficult journey [Video]. *YouTube*. <https://www.youtube.com/watch?v=uVUhk2m9YxQ>
- Herman, T. (29 June 2020). Boy band SB19 draws inspiration from K-pop to bring Filipino music to the world. *Forbes*. <https://www.forbes.com/sites/tamarherman/2020/06/29/boy-band-sb19-hopes-to-bring-filipino-music-to-the-world-utilizing-the-k-pop-method/?sh=6ec332e1cec5>
- Holahan, C. K., & Stephan, C. W. (1981). When beauty is not talent: The influence of physical attractiveness, attitudes toward women, and competence on impression formation. *Sex Roles*, 7(8), 867–876. <https://doi.org/10.1007/bf00287771>

<sup>1</sup> Corresponding Author: Eric L. Legada

\* Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)

Kanai, Y. (2020, July 16). Ang PPOP idol groups sa Pinas. [Video] YouTube. <https://www.youtube.com/watch?v=i-D9hmvZOIM>.

Lago, A. (30 July 2020). SB19's debut album is a story of their inspiring journey. Rappler. <https://www.rappler.com/entertainment/music/sb19-debut-album-journey-story/>

Landy, D., & Sigall, H. (1974). Beauty is talent: Task evaluation as a function of the performer's physical attractiveness. *Journal of Personality and Social Psychology*, 29(3), 299. <https://doi.org/10.1037/h0036018>

Lasco, G. (19 April 2018). I know why Filipinos sing. *Philippine Daily Inquirer*. <https://opinion.inquirer.net/112565/know-filipinos-sing#ixzz7nsSIqpsW>

Mallorca, H. (6 April 2022). For SB19, the rise of the P-pop industry can boost the PH economy 'very, very soon.' *The Philippine Star Lifestyle*. <https://philstarlife.com/geeky/535429-sb19-rise-of-ppop-industry>

Maniego, R. M., Recinte, N. M., & Aquino, M. (2018). Korean invasion. Influence of Korean culture among senior high school students in Emilio C. Bernabe National High School, Bagac, Bataan. *Ascendens Asia Journal of Multidisciplinary Research Abstracts*, 2(10). <https://ojs.aaresearchindex.com/index.php/AAJ-MRA/article/view/3389>

McIntyre, H. (31 January 2022). Who is SB19, the band that just beat BTS's record on the Billboard charts? *Forbes*. <https://www.forbes.com/sites/hughmcintyre/2022/01/31/who-is-sb19-the-band-that-just-beat-btss-record-on-the-billboard-charts/?sh=1def8bf31d4f>

Newbould, C. (2022). A brief history of P-pop, from anti-Marcos messages to the mainstream and back. *The National*, 24.

Nicholson, S.W. (2021). Adorno's Minima moralia: Malignant normality and the dilemmas of resistance. In A. Bartonek & S. Wallenstein (Eds.), *Critical theory: Past, present, future*. Elanders.

Ruiz, C., & Chen, J. G. (27 April 2021). Reinventing the local limelight. *The Guidon*. <https://theguidon.com/1112/main/2021/04/reinventing-the-local-limelight/>

The Editors of Encyclopedia Britannica. (2022). Theodor Wiesengrund Adorno. *Encyclopaedia Britannica*. <https://www.britannica.com/biography/Theodor-Wiesengrund-Adorno>.

Willette, J. (2012). Theodor Adorno and "the culture industry". *Art History Unstuffed*. <https://arthistoryunstuffed.com/theodor-adorno-and-the-culture-industry/>

Witkin, R. W. (2003). *Adorno on popular culture*. Routledge. <https://doi.org/10.4324/9780203166062>

YahooLife. (14 June 2021). SB19, the rising Filipino band combining K-pop and Pinoy pop. *Yahoo Life*. <https://sg.style.yahoo.com/sb19-rising-filipino-boy-band-combining-k-pop-pinoy-pop-062155547.html>

Zalta, E. N. (Ed.). (2012). *The Stanford encyclopedia of philosophy*. Stanford University. <https://plato.stanford.edu/>

<sup>1</sup> Corresponding Author: Eric L. Legada

\* Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)



© **The Author(s) 2025.** This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<http://creativecommons.org/licenses/by/4.0/>)

### **Creative Commons Licensing Terms**

Authors retain copyright for their published articles, with the Creative Commons Attribution 4.0 International License (CC BY 4.0) applied to their work. This license allows anyone in the community to copy, distribute, transmit, or adapt the article without needing permission from the author(s) or publisher, as long as clear and proper attribution is given to the authors. This attribution should clarify that the materials are being reused under the Creative Commons License. The opinions, views, and conclusions presented in the articles belong solely to the author(s). The Open Access Publishing Group and the International Journal of Philosophy, Linguistics, and Humanities disclaim responsibility for any potential losses, damages, or liabilities arising from conflicts of interest, copyright issues, or improper use of content related to the research. All published works meet Open Access Publishing standards and are freely accessible for educational, commercial, and non-commercial use, allowing for sharing, modification, and distribution under a Creative Commons Attribution 4.0 International License (CC BY 4.0).

---

<sup>1</sup> Corresponding Author: Eric L. Legada

\* Corresponding Email: [legadaeric@sac.edu.ph](mailto:legadaeric@sac.edu.ph)