

Parodies: Creative Materials for Post-pandemic Literary History

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ABSTRACT

Parody is a protected free expression. It is a piece of writing or music that closely mimics the style of a particular author or piece for comedic effect. The main objective of this paper is to present parodies made during the pandemic as aesthetic expression and as literary, educational art as sources of contextual literary history. Specifically, it aimed to identify and analyze the parodies to distinguish the theme, message, and the parody songs' purpose. The researcher believes this paper may also determine the standard terms related to COVID-19 and the effects of the pandemic on society. This paper employed the qualitative-descriptive type of literary criticism as a research design anchored on the theory of participatory culture. The results of this study identified standard terms used in the pandemic parodies as COVID-19 neologisms. In conclusion, those widely used CoViD-19 terminology could reveal the pandemic's consequences to society. It affected the economy, commerce, education, entertainment, travel, human conduct, and religion. This paper recommends that song parodies be used to teach post-pandemic contexts for historical and literary references.

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1. INTRODUCTION

The terms parodies and pandemic are the main emphasis of this study. Parody is a form of literature or music that imitates a particular author's style or work to create a comic effect. On the other hand, the pandemic is a word that changed the lives of people around the globe at the onset of the 21st century. It is defined as a global or rampant epidemic that crosses international borders and typically affects many people. Its traditional definition before the COVID-19 actual outbreak does not include population immunity virology or disease severity. It challenged human existence throughout history, which killed a sizeable percentage of humanity [1].

This new phenomenon has changed various aspects since the first recorded case in December 2019. Covid-19 affected the economy of every nation in general. Forced changes are made to relationships with friends and family, work, school, recreation, and travel. News in social media and some misinformation heightened anxiety and confusion among people. Health protocols were enforced, and terminologies like quarantine, lockdown, work from home (WFH), face masks, face shields, and alcohol gradually became part of people's lives. Both the physical and mental health of people got compromised because of limited mobility, mandatory isolation, business closures, and community quarantine due to government-imposed health protocols. Eventually, people adjusted to the new normal and embraced the technology to continue doing business, education, communication, and entertainment in various forms, all in virtual or online and digital platforms.

This research considers parodies composed during the mentioned phenomenon and posted on social media to express people's thoughts and emotions. In the Philippines, the most common forms of online entertainment include TikTok, YouTube channels, and videos posted on social media. The younger generation considers TikTok an avenue for expressing their thoughts through mimicking actions and songs. It became user-generated content that enables boredom, fatigue, and fear as expressed through a 15-second to a one-minute video chunk [2]. On the other hand, YouTube is also considered an essential tool in the onset of distance learning as an educational platform aside from entertainment. Basch, Hillyer, and Jaime's [3] article identified YouTube's role in saving lives through public information dissemination on community mitigation towards COVID-19. Hence, the campaign's focus was adopting behaviors during the pandemic, as shown through videos uploaded to YouTube channels.

Popular songs with altered lyrics are also uploaded to the mentioned platforms, which have become part of the music industry. They are regarded as pandemic parodies that aim to translate people's feelings into humor. The study of Tervo and Ridanpää [4] identified humor as a sociocultural construct that deals with pre-conceived factors concerning situational understanding. They further mentioned musical humor and parody that "pokes fun at a specific style of a particular work" (p.4). Similarly, the article by Canlas [5] discussed the nostalgic tropes of *Filipinos in* YouTube videos, which are considered funny and humorous when one knows the Filipino culture.

Consequently, the researcher opted to use the identified samples of parodies to be subjected to analysis. Callaghan [6] opined that parody songs struck a chord in spreading coronavirus information. Furthermore, Ogbu [7] expressed that people still need to laugh in times of pandemic and grief. Accordingly, using body language, parodies, pandemics, and politics could be interrelated sources of humor.

This paper's primary concern is highlighting the aesthetic values and educational essence of the parody songs composed during a pandemic. Callaghan [6] and Ogbu [7] focused on using songs to disseminate information and entertainment. In this study, examining the prevalent terminologies associated with the pandemic is believed to uncover the societal repercussions caused by a historical phenomenon. The prominent themes and messages emphasized how these components mirror the communal and societal issues and experiences that the future generation may use as a source of historical data. This study also

finds an ally in the paper of Stratton [8] that the creativity used in the vernacular is a way to understand the productive work performers do when they give new lyrics to well-known songs.

Moreover, the researcher aimed to present pandemic parodies as entertainment and creative expression and as an instrument for helping global and local communities deal with pandemic woes. This paper construed that parodies could also be utilized as literary materials rich with pandemic-related contextual history. The analysis was based on participatory culture theory and the affordances approach, which provides insight into the influence of social media platforms on expression and conversations. These theories identify collective expressions and participatory branding on social media [9], [10].

Theoretical Framework

This paper is anchored on the theory of participatory culture introduced by Kozinets and Jenkins [11]. He discussed the role of the concept that designates the involvement of the users (or creators and uploaders) and the audience (or viewers and fans) in creating culture and content. Accordingly, “a participatory culture is a culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one’s creations, and some informal mentorship whereby what is known by the most experienced is passed along to novices.

Objectives

This research intends to present pandemic parodies as forms of aesthetic expression and literary, educational art. Specifically, (1) it aimed to identify the parodies of selected songs made during the pandemic. Likewise, this paper (2) distinguished the theme, message, and the parody songs’ primary purpose. The researcher believes that this paper may (3) unveil the standard terms related to COVID-19 and the effects of a pandemic on society. Finally, this paper proposed using parodies as post-pandemic sources of contextual literary history.

2. METHOD

Anchored on the theory of participatory culture, this paper employed a descriptive-qualitative method. It used five parodies from well-known or famous songs as the subjects of analysis. They were chosen based on popularity and a representative type of music. The lyrics of each piece were analyzed to identify its theme and critical message for educational and historical purposes. Moreover, thematic analysis through the Hermeneutic approach was considered in the discussion.

3. RESULTS AND DISCUSSION

The word parody functions as a noun. It is a literary composition based on another work being copied or imitated. A particular author or genre's famous style and theme, such as a song, are satirized. In the Philippines, Gilbas [12] considered literary materials such as poems from the 19th century to be a tool for understanding history. Accordingly, literary genres are used for entertainment and as an educational tool for understanding Filipino

culture. Parody is one of the five identified types of satire, as it is a humorous or satirical imitation of a serious piece of literature or writing. It is usually exaggerated to create a comic effect and humor; the content aims to ridicule a particular subject [13]. Similarly, Kozinets and Jenkins [11] concluded that parodies express and emphasize feelings, emotions, and utterances disguised in humorous language as part of participatory culture. This paper discusses the theme and message of the songs used as parodies. They are treated as a post-pandemic source of contextual literary history.

Historical Basis of the Pandemic Parodies

The lines in the parody all expressed paranoia about people getting infected with the virus. The World Health Organization (WHO) announced the global health emergency on January 30, 2020, as discussed by du Toit [14]. Accordingly, the outbreak onset was on December 31, 2019, when 27 cases of pneumonia of “unknown etiology” were identified in Wuhan, China. It was later proclaimed by WHO [15] that the identified disease was eventually named COVID-19 on February 11, 2020. Further, after a month, the same agency declared it a global pandemic on March 11, 2020.

As mentioned in Li and De Clercq's paper [16], the emergency committee stated that the spread of the virus could be prevented through early detection, isolation, and a system to trace contacts. In the paper of Jin, Cai, Cheng, Cheng, Deng, Fan, & Wang [17], options for possible therapy and containment of the disease were discussed. They included global minimum health protocols such as basic hand hygiene or the disinfection of hands through washing with soap or using alcohol or sanitizers, wearing face masks and tissue for sanitary purposes. Borders in some high-risk countries, schools, business establishments, and communities were closed during the outbreak to contain the virus. This type of containment was popularly referred to as lockdown,

The nation was declared under the Alert Code red Sub Level 2 in the Philippines on March 12, 2020. The president's office issued Proclamation No. 922 on March 8, 2020, which declared a public health emergency throughout the Philippines. It was later followed by a signed law on social amelioration incentives through Republic Act 11469, or Bayanihan to Heal as One Act, on March 24, 2020. Moreover, on July 27, 2020, another act was proposed to provide response and recovery interventions called Bayanihan to Recover as One Act. This Republic Act 11494 was signed as law on September 11, 2020.

3.1. The song parodies during a pandemic

Five songs are used as pandemic parodies under the following genres: a show tune, one pop music, and three rock music. The show tune is titled *Belle and is* composed by Alan Menken and Howard Ashman from the movie *Beauty and the Beast*. Popular music is The Dancing Queen of Abba (disco pop). In contrast, rock music is Bohemian Rhapsody by Queen (progressive, symphonic rock), and folk rock is Father and Son by Cat Stevens and *The Sound of Silence* by Simon and Garfunkel.

The song parodies used the same melodies as the original. The lyrics were changed and fit into the original words' rhythmic pattern and sounds. Each of the five songs presents the altered lyrics from the original.

3.1.1 The parody of Belle show tune from the movie *Beauty and the Beast*

This show tune was posted on social media with animation of Belle and the village people. The animation was re-created to suit the parody of the song. The terms used to alter the original lyrics suggest ideas during the onset of the pandemic. The original ‘bonjour’ lyrics were replaced with “stay home.” There was also an altered name, “Bernie,” instead of Baker. The line suggests the threat of infecting other people. The parody reflects the idea of wandering around with a “corona” and the need to use a sanitizer.

The lines in the parody mentioned the terms “quarantined” and “toilet paper,” which have been out of stock in most convenience stores in some countries in the middle of 2020. The parody phrases imply that the use of face masks and gloves is necessary, as suggested in the lines of the song. Moreover, the need to stay at least six feet, called social distancing, can also be inferred. Likewise, the closing of schools, washing hands, and having a fever and cough are words that directly express situations during the pandemic.

In the paper, Christian [18] concluded that the public's response to health protocols is affected by five factors. They included public perception, lack of understanding, access to issues, lack of technical guidance from the government, and lack of confidence in the government's ability to fight the virus, which are all problems. This holds to the song parody, which suggests that the persona in the song is threatened by the idea of getting the virus if the protocol of staying home is not followed.

3.1.2 The parody of *Dancing Queen* (Quarantine)

This parody of the original classic song by Abba, *Dancing Queen*, narrates the lockdown scene during the pandemic due to the global outbreak of COVID-19. The entire song focuses on the experiences of those who underwent quarantine or isolation.

The lines contain phrases that pose the situation of being in a quarantine. They include “not wearing pants,” “lost track of time and life,” “has no routine,” “no place to go,” “find good series,” “lost my mind on Day 17”, “I am deprived,” “bread without margarine,” “watch that screen,” and “I am quaranqueen.” Those phrases implied blatant expressions from boredom to angst and misery of a person under quarantine. In the paper of Ohlmeier, Klingler, Schellartz, & Pfaff [19], they identified boredom as one of the psychological challenges during quarantine and isolation. The situation became a personal phenomenon and was considered an interpretive category subject to conditions and demographic factors.

3.1.3 The Parody of *Bohemian Rhapsody* (Lockdown Rhapsody)

This popular song of the Queen under the progressive and symphonic rock genre is also about the experiences during the lockdown. As mentioned in the song, the suggested activities to keep people busy are also directly presented, such as “play the drum” and “learn to sew.” The words lockdown and quarantine are very imminent in the parody. It also

directly tells the need to stay at home for 21 days. This number of days for the quarantine is valid in the Philippines but varies from country to country. This implies that the need for lockdowns and home quarantine are the immediate measures that the governments of every nation must take to avoid spreading the virus.

Regarding transportation issues, Yang et al. [20] studied the feasibility of travel controls with eight countries as subject participants. They proposed a framework for travelers to assess risk based on demand. The measures include the new variants' natural history and inbound travelers' immune status.

3.1.4 The Parody of Father and Son (Father & Son Lockdown)

This parody is a literal duet that portrays a conversation between father and son, similar to the song's title. Several words and phrases in the song parody suggestive of the experiences during the pandemic. Some of these are the following:

*Lockdown bit of a toll on me; times are pretty strange; I am stuck at home,
no one's at fault, there's no place we have to go, watch some TV,
it's not easy to be calm, another day in lockdown, one whole month in
the same territory tried to obey the law, stay inside, and make beer
today.*

The lyrics all suggest the angst that people experienced during the lockdown. There was limited mobility during the COVID-19 pandemic, and people were required to stay home. There is a 21-day quarantine period in the Philippines for those who need to be in isolation. This implies that the areas most affected by the pandemic are physical and socio-psychological. Family relationships either suffered or gained an advantage in the situation.

According to the study by Martin-Storey, Dirks, Holfeld, Dryburgh, and Craig [21], the adolescent relationship with parents is perceived to change significantly. Accordingly, using the person-centered approach, quality time emerged as a positive effect of limited mobility. It was determined that one aspect of teenagers' psychosocial functioning included their views of changes in their surroundings.

3.1.5. The parody of *The Sound of Silence* (*The Sound of Sirens*)

The literal meaning of the lyrics in the parody suggests the need to leave the house despite the government's prohibition and the knowledge of their companions at home. The said idea was evident in the phrases "itchy feet," "creeping out the house," and "sneaking out in silence." These phrases express the longing to socialize and ease the feeling of being burnt out during the lockdown because of the pandemic. The study by Restauri and Sheridan [22] discussed the drivers, symptoms, consequences, and interventions concerning a person's mental tiredness or burnout.

Moreover, the phrase in the parody, "sound of sirens," and the lines, "ten police vans, maybe more they pinned me against the floor Coopers said I have broken the law....." are satirical expressions that point to the consequences of the virus. The literal threat of the virus was elevated to another threat level, not just on the physical and mental level but also

on social-cultural dimensions. There was a series of sensational news on Asian hate crimes and discrimination during the pandemic. The stigma, fear, and harassment suffered by Asians were mentioned in the paper of Lantz and Wenger [23]. Their paper found an ally in the study of Kim, Cooks, & Kim [24], which identified negative biases and an increase in crimes associated with hate during the pandemic. Insecurity, xenophobia, and fear of foreigners have all been heightened by COVID-19, which may be why there have been more anti-Asian hate crimes throughout the pandemic.

3.2 The theme and message of the pandemic parodies

Every literary work is intended to relay a message creatively. The material conveys a theme or central idea to the reader or listener. The table provides the theme and message of each song parody.

Table 1. The theme and message of each of the song parodies

Parodies	Theme	Message
Belle	Paranoia	Stay at home to avoid/prevent the spread of virus
Quarantine	Obliviousness	Change of routine and no routine at all
Lockdown Rhapsody	Boredom	Limited mobility to contain the virus
Father and Son	Thoughtfulness	Family quality time
The Sound of Sirens	Defiance	Obedience to the law

3.2.1 Belle

The song *Belle* is centered on the theme of paranoia with the message of obliging everyone to stay home. The coronavirus must be contained through the limited mobility of individuals. It is also evident in the parody lyrics that there was a limited supply of toilet paper and tissues. They are just some of the supplies very much needed during the onset of the pandemic, aside from alcohol and sanitizer gel. Those ideas are mentioned in the lyrics:

*Why aren't you quarantined? I'm not sick
I am just on my way to Costco
We need to buy toilet paper before we go out.*

The parody implies that panic buying and paranoia were evident reactions to the onset of the pandemic in mid-2020. Every person is considered a carrier of the virus, and everyone is mindful of other people's actions.

Panic buying of products could be attributed to the theory that people have little idea how to combat the virus. The paper of Chua, Yuen, Wang, and Wong [25] discussed that perceived scarcity of products resulted in the idea of panic buying. They opined that the *disaster capitalists* were the culprits for exploiting both artificial and natural calamities through increased prices of commodities. It was further mentioned in their paper that increases in online and offline purchases are also recorded, and toilet paper is being purchased from around the globe, Hong Kong and Australia in particular. Accordingly, the

panic buying situation has most severely hit goods perceived as *essential and caused the most significant detriment to the most vulnerable segments of society* (p. 3249).

3.2.2 Quarantine

The second parody, *Quarantine*, has the theme of time obliviousness with the message of changing or having no routine. It can be associated with the idea that since there was a lockdown, most shops were closed, schools were temporarily closed, there was limited mobility, and people were confined at home. They do not need to follow the usual schedule of getting up early, preparing for work or school, and returning home after office or school hours. People's boredom results from social media, binge-watching digital movies, online buying or selling, and other activities that do not necessitate leaving their houses. New terms also emerged, such as plantation and planta, referring to those who developed a hobby of planting.

This would imply that the pandemic became both an advantage and a disadvantage. As Rubin et al. [26] discussed, the pandemic brought up the upsides and downsides of working from home, particularly for those commuting or using public transportation.

3.2.3 Lockdown Rhapsody

Furthermore, the same idea of limited mobility could be deciphered from the third parody, Lockdown Rhapsody. It has the theme of *boredom, which depicts the message of containment of the virus through lockdown*. This scenario applies to most people who are freely active in going out before the pandemic. People could go anywhere, shop, and enjoy everyday activities without fearing the virus. The term lockdown became widespread and was considered unusual in regular practice. For others, it even caused a threat to mental health because people felt that they were deprived of their natural and fundamental rights as a person. The term was also considered offensive to the community in general during its initial implementation.

The study conducted by Banks and Xu [27] revealed that lockdowns caused by the pandemic have increased mental health inequalities in the UK. This finding is factual for other nations, including the Philippines. Buenaventura, Ho, and Lapid [28] enumerated the effects of depression and anxiety caused by prolonged lockdowns, particularly for senior citizens. It was further described that “seniors may experience depressive symptoms, loneliness, pessimism, deteriorations in cognition, and disruption in sleeping patterns” (p. 1130). These senior citizens are considered vulnerable not just physically, but they are also more susceptible to suffering emotionally.

3.2.4. Father and Son

The theme of the fourth song, *Father and Son*, reflects thoughtfulness and sends the message of family quality time. The lockdown also has its positive perspective when it rekindles and ignites the flame of family relationships. To those who stayed within the same house, lockdown provided more time with the children, and every other family member served as teachers, tutors, or mentors. The younger members, as learners, needed help with their learning tasks during distance learning. In some cases, the older members also got

acquainted with social media trends. Others were able to catch up on gadgets and other online applications that are primarily useful during a pandemic. It was mentioned in the study of Luaña [29] that parents could assist more with their children's needs despite the challenges they faced, such as finances and lack of technical know-how.

For those family members who got separated and could not have the freedom to travel, they get used to having regular communication using modern technology. Martin-Storey et al. [30] found that adolescents could perceive change in functions and quality relationships. The pandemic provided fresh ideas relevant to psychosocial and socio-cultural purposes.

3.2.5 The Sound of Siren

The last and fifth song, *The Sound of Siren*, has the theme of defiance. The song ironically expresses the idea of obedience to the law so as not to face negative consequences. The word siren is always associated with the concept of a signal or a warning. It can also be associated with an event, law, or, in general, a caution. During the pandemic's peak, whenever people hear the sound of a siren, it is always associated with the sound of an ambulance. It indicates someone was fetched from their house to be brought to the nearest hospital or a designated quarantine facility. It would imply that the sirens were considered a typical sound and became part of the new normal. The paper of de Oliveira et al. [31] identified the types of noises during the pandemic. The participants in their study included the sounds of neighbors, nature, and ambulance sirens as noises during a pandemic.

In the pre-pandemic time, police cars and ambulances only used the sound of sirens during emergencies, to chase criminals, or to transport a critical patient. The same scenario could be drawn during the pandemic since there were reports of Asian hate crimes and discrimination. The origin of the Covid-19 virus was traced to China, hence the Asian hate. Lantz and Wenger [23] discussed the instances of stigma, fear, and some forms of verbal and physical abuse that Asians suffered during the pandemic.

3.3 Parodies as a post-pandemic source of contextual literary history

The discussed song parodies are an excellent source of information that describes the phenomenon that transpired in a society for a certain period. The pandemic brought changes in numerous ways, both positive and negative. Society embraced the culture of accepting change and empowered the community through a collective effort with the maximum potential of technology. The idea of COVID-19 neologisms was discussed by Antonio and Gilbas [12], who proposed newly formed and accepted terminologies based on the experience of the global pandemic. Furthermore, this paper identified those areas affected, such as economy and business, education, entertainment, transportation, human behavior, and religion.

3.3.1 Economy and Business

Many businesses were forced to close during the height of the COVID-19 pandemic. Regardless of their type, several companies and industries were affected, from minor to medium to large enterprises. The lyrics of the parody songs suggest that because of the

lockdown, people were not allowed to go out as frequently as usual. The words lockdown and *quarantine* signify that people were required to stay home.

Despite the economy's decline, it implied that although businesses declared bankruptcy, there were also businesses that prospered. Those that succeeded despite the pandemic were primarily online businesses and those that provided delivery services. There were written reports and news that an ordinary housewife succeeded in selling online, and a flight attendant became an instant entrepreneur.

Several articles were also published referring to the trend and effect of a pandemic on businesses and corporations. In the study of Chua et al. [32], they documented and evaluated how business was affected by the pandemic. They studied changes in sales in terms of supply, demand, and wages.

3.3.2 Education

There are obvious and observable changes in the field of education. There was a global shutdown of classrooms during a pandemic, but not of learning. In the Philippine context, various innovations were attempted to manage the continuity of learning. The Department of Education (DepEd) issued the Basic Education Learning Continuity Plan (BE-LCP) under the DepEd Order No. 012, s. 2020. Online Distance Learning (ODL) and Modular Distance Learning (MDL) are the two commonly used modalities. This MDL was mainly utilized to make continuity of learning possible. This type was proven applicable to most of the types of locations and levels of learners. Several platforms were used, such as Google Meet, Google Classroom, zoom applications and YouTube videos. The school and academic community embraced the new normal, where parents became active in teaching and learning.

The teachers made an extra effort in distributing and retrieving the modules and the Learning Activity Sheets (LAS). Some strived harder in varied ways, such as bringing boards to the learners' houses. Others innovated fund campaigns to provide essential gadgets to those below the poverty line and belonging to less fortunate families. Some created self-made videos to provide pre-recorded discussions of lessons.

This would imply the resiliency and flexibility of people in all aspects. The schools' stakeholders joined hands in dealing with the crisis in education. The study of Luaña [29] discussed parental practices and challenges in dealing with their children's modular lessons. Similarly, Roman [33] published an article on teachers' experiences using MDL. Some articles considered the curriculum and the implementation of the new modalities, and research articles focused on the students' views.

3.3.3 Entertainment

The pandemic also hit the entertainment industry. Mass gatherings were prohibited, theaters and cinemas were closed, and even outdoor concerts were not allowed. The most controversial news that hit the Philippines in the entertainment and news industry is the shutdown of one of the most extensive television networks, the ABS-CBN. It was initially bought in 1947 as *Manila Chronicles* by the Lopezes. As described, the shutdown was caused by the connection between the network and the ruling elite. Accordingly, its owners

have tight relations with members of the Liberal Party (LP), a democratic party whose members are known as long-time political clans and one of the wealthy families in the country [34].

Consequently, despite those thousands of employees who became jobless, the network remained in digital media. The network has found its new platform on the YouTube channel, which has 41.2 million subscribers and generates around 41.8 M views as of October 2022. This could be considered a favorable condition rather than a downfall regarding promotion and marketing.

On the other hand, the actors and actresses in the Philippine film industry have also gained prestige in the international community through programs and movies on digital apps like Netflix, Iflix, Viu, and iQIYI, to mention some. Among the three mentioned digital film platforms, Netflix has the most subscriptions. It was founded in 1997, a subscription-based streaming program through internet-connected devices that served as the rescuer of the community. It served as the redeemer of the jobless film and TV talents and the savior of the boredom of ordinary people in lockdown and those under quarantine.

Cebeci, Ince, and Turkcan's paper [35] discussed the intentions of people who watch Netflix. Since the study was conducted during a pre-pandemic period, it revealed the intentions, attitudes, and anxiety about using computers and internet-based entertainment. Given the pandemic situation, several entertainment platforms have risen into the digital realm. They serve not just as a form of entertainment but also as an industry and source of income.

3.3.4 Human Behavior

The pandemic brought both beneficial and detrimental consequences to people's actions. At the early onset of the pandemic, there were reports of panic purchases of basics like alcohol, sanitizers, and masks at the start of the pandemic. People became selfish and began to prioritize themselves. Most people were paranoid due to their ignorance of the infection. The positive side happened at the height of the pandemic when people were more helpful and generous.

In the Philippines, they organized community pantries to help people with their basic needs and encouraged others who could afford to give. The idea of give and take, or the *Bayanihan* spirit, was triggered. A Filipino entrepreneur began an advocacy inspired by the Filipino principle of *malasakit* (care for others). During the pandemic, the Philippines' first communal pantry was at Maginhawa St. in Quezon City. The program offered free food to hungry locals based on the Filipino ideals of *kagandahang loob* (generosity) and *hiya* (sacrificial self-control). It was also anchored on the guiding principle, *magbigay ayon sa kakayahan; kumuha batay sa pangangailangan* (give what you can; take what you need). The paper of Del Castillo [36] concluded that community pantries are answers to the everyday necessities of the populace. In a developing nation such as the Philippines, reeling from the pandemic's effects, such as generosity may combat death, homicide, and crime to some extent.

In addition, Cordero [37] mentioned the government's action on the rise of the pantries when the organizers were tagged as anti-government. He proposed that the

police/armed forces may consider the said projects part of their regular assignment, not out of malice but as support. They can aid with the strict application of health rules, such as reminding individuals in line constantly to wear face masks and practice social separation and helping the pantry volunteers move the large boxes of supplies. Mutual trust is one of the most essential elements in any happy relationship, especially between the government and the public.

3.3.5 Religion

The church's role in people's faith despite the pandemic was tested. It could be considered that religion was an aid to mental health but a threat to physical health. This cognitive and moral health boost came at the expense of less concern for and support for addressing a critical real-world issue: halting the spread of a highly contagious virus and saving lives during a pandemic. People who experienced less distress were also less likely to be concerned about the pandemic, support public health measures to contain it and practice social distancing or isolation to protect themselves and those around them from a highly contagious virus [38]. Some Christians asserted that COVID-19 is evidence that Jesus' return is quickly approaching and that the plagues described in the Book of Revelation happened during the epidemic. Accordingly, the COVID-19 epidemic has been accurately foretold by Revelation [39].

In the case of the Philippines being a catholic country, church parishioners, both the parish priests and the churchgoers from the community, reverted to the celebration of online masses. Prayers in the virtual masses were also adjusted, such as the prayer of receiving a virtual communion called an “act of spiritual communion prayer.” Other prayers are also endorsed by Pope Francis, including “Prayer to Mary,” and the family rosary is encouraged to be recited at 9 p.m. This implies that people’s faith was tested during health and economic crises. In the study of Tan, Musa, and Su [40], they recommended that we respond to COVID-19 and future infectious diseases. How religion and faith affect health: there could be a relationship between the healthcare system and religious organizations.

3.3.6 Transportation

The transport industry was also greatly affected by the pandemic. Transport concerns can be categorized into the global phases or waves of the pandemic, such as the first, second, and third waves. Early COVID-19 limits established by countries reduced infection rates and allowed for an earlier relaxation of the restrictions. Due to the government's decision to reinstate lock-down procedures while stepping up compensation and stimulus measures, the second wave proved more difficult for them to handle. The differences between nations cause the most significant issues with the third wave. Some countries have far lower infection rates and have begun to loosen lockdown regulations. Another issue is *coronavirus fatigue*, which happens when people become increasingly angry and reject rules about their behavior. Moreover, regions and social groups are treated differently. There were different lock-down procedures for nearby areas and various country-level precautions to prevent the import of virus variations. They all resulted in a patchwork of anti-Covid-19 measures that are challenging to implement.

Moreover, according to Bidaisee [41], the shutdown impacts globalization and technology. Long-standing airlines, such as Austrian, among many others, expressed their concerns as they considered declaring bankruptcy. Similarly, Delta Airlines lost \$60 million every day due to its aircraft's groundings, while British Airways cut tens of thousands of jobs. European airlines reduced capacity by 90% because of pandemic limitations. The analysis of crash-burn resulted in a gross revenue loss of 244-420 billion dollars.

In the Philippines, the lockdown of all types of transportation led to the bankruptcy of most transport services, including airlines. All forms of transportation were shut down due to the pandemic, which caused most transportation businesses, including airlines, to go bankrupt. Due to the LTO's ambiguous regulations, there have been complaints of jeepney drivers pleading for help and public confusion over the number of passengers scheme, plastic barriers, and motorbike concerns. It was mentioned that some strategies were implemented too soon, such as the mandatory utilization of integrated terminals, transportation-forced consolidation of providers, and the ongoing modernization of jeepneys [42].

4. CONCLUSION AND RECOMMENDATIONS

This paper concludes that parody could be a good source of historical information. It is a humorous piece of art that imitates the original and tells a relevant message. Often, it has a negative motive as it seeks to ridicule overused traditions or perceived flaws. Still, it also allows the crucial expression of criticism and doubt without hostility or harm. It mimics, emphasizes, and draws attention to specific elements, characters, or story points that are unconvincing, absurd, or open to other types of criticism, and in this paper, the experiences of society in general.

Furthermore, it implies that pandemic parodies are not just a form of aesthetic expression but more so as literary materials in teaching post-pandemic literary history. It also uncovered the idea that identified terminologies and themes are new concepts that were formed through the concept of neologisms. The researcher considers the worldwide landscape of materials and covers global issues but focuses more on the effects within the Philippine context. It also emphasized the impact of a pandemic on society in various areas, specifically in the economy and business, education, entertainment, transportation, human behavior, and religion. While the researcher recommends that historical and literary context could be derived from the lyrics of the parody songs composed during a pandemic, other areas could still be explored in the future.

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