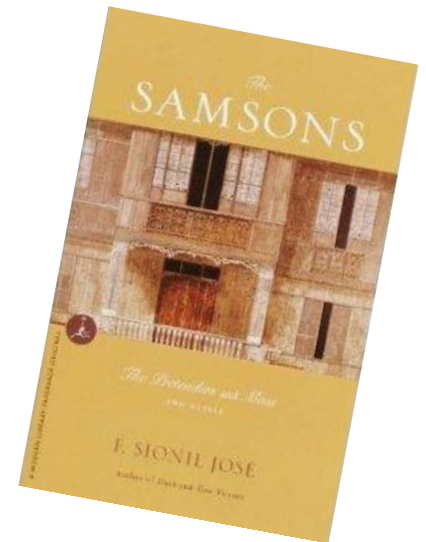
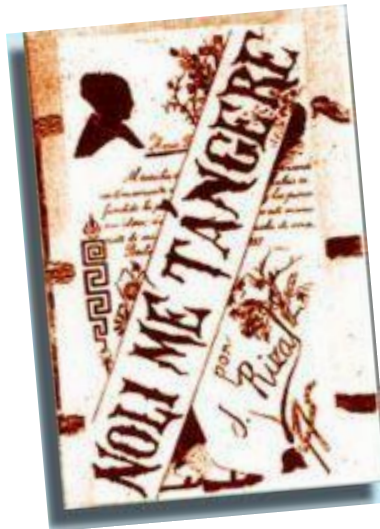
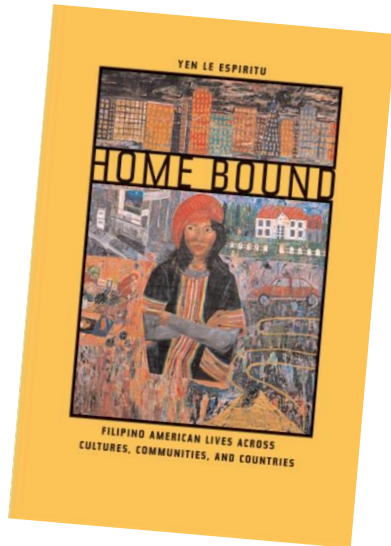


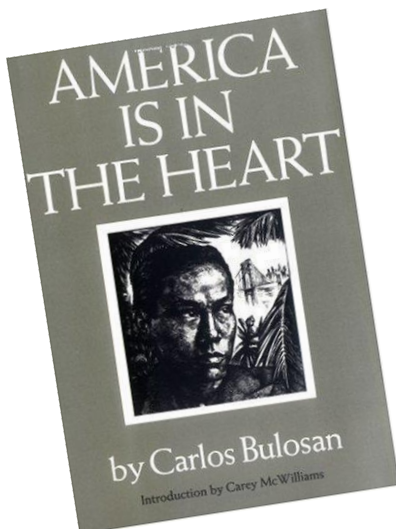
Domain 3: Literary and Cultural Texts and Traditions



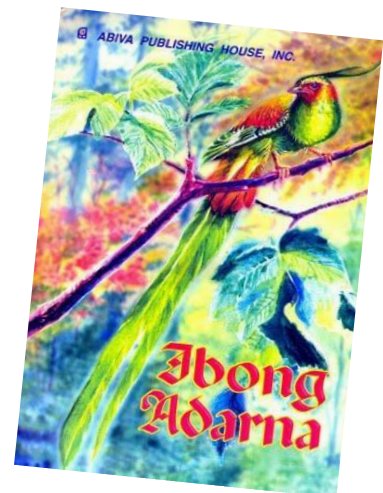
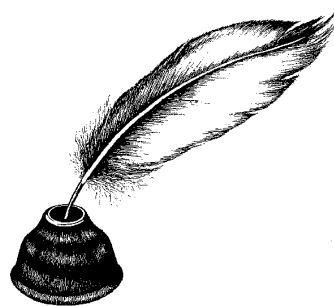
"Literature is my Utopia.



Here I am not



No



*disenfranchised.
barrier of the senses shuts
me out from the sweet, gracious discourses of my book friends.
They talk to me without embarrassment".*

~ Helen Keller ~

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I. Literature – General Introduction

“Literature is my Utopia. Here I am not disenfranchised. No barrier of the senses shuts me out from the sweet, gracious discourses of my book friends. They talk to me without embarrassment

or awkwardness”
(Helen Keller)

Keller could not have been more correct in this insight about literature, and scarcely would anyone who has had a lifetime with the written word raise any issue about its faultlessness. Man with his complex, often unfathomable and unpredictable thoughts, feelings and actions, and many times restrained by societal norms from openly exposing what he has inside him, considers literature as a socially acceptable vehicle for unrestrained self-expression.

Literature is life. It is a mirror of man's desires and aspirations, his ambitions and accomplishments, his fears and anxiety, his joyful and fulfilling moments. Through it, he records his experiences of triumphs and downfalls, laughter and anguish, determination and indecision—from things phenomenal to matters mundane. It is only through literature that the human mind is able to successfully transcend all material barriers to reveal its essence which constitutes the “isness” of man's being. Literature, then, is the totality of humanity. The famous French philosopher Jean-Paul Sartre succinctly said it all in the following line: “If literature is not everything, it's not worth a single hour of someone's trouble” (<http://www.brainyquote.com/quotes/keyword/literature.html>).

What is Literature?

- So broad and deep is the extent and scope of literature that putting up a definition for it is almost like limiting its parameters. However, for academic purposes, it will be relevant to explain what the concept encompasses.
- On a general perspective, anything that is written is classified as literature.
- On a stricter sense, however, and across cultures and ages, literature is associated with a poem, or a fiction article, or a stage play, a book or a classroom lesson.
- Literature, as the body of written works of a language, period or culture, and produced by scholars and researchers, reminds us of stories, epics, sacred scriptures and classical works of the ancient and modern times. Literary works are portrayals of the thinking patterns and social norms prevalent in society. Classical literary works serve as a food for thought, imagination and creativity.
- A literary article should **interest, entertain, stimulate, broaden the imagination and experience**, or **ennoble the reader** (Roberts 2). It springs as an idea from the need of its creator to get across a thought or feeling. The writer starts from an experience or set of experiences, real or imagined, which he thinks he needs to share with his public. Working on his creative tablet, he recreates the facts to reflect true-to-life happenings, or invents incidents, places, and

characters and puts thoughts into the latter's minds and words in their mouths. Or he may decide to compress an otherwise long factual or imagined story in a few metered or rhythmical lines. The result is an original text that satisfies its creator's purpose-- a literary article, an imaginative literature.

▪ Kirsznner & Mandell explain that the word "literature" immediately stirs in the mind the concept of "**imaginative literature**" (1).

Imaginative Literature is one which temporarily transports the reader to a different world, away from the physical and emotional realities of his existence, where he could be free to view the world with his own eyes and heart.

Imaginative literature is not confined to print. A substantial number of orally transmitted imaginative literatures have set the traditions in their respective genres and have remained among the most respectable pieces in the literatures of the world.

Why should we value literature?

Literature that is imaginative can have far-reaching effects on the reader (Kirsznner & Mandell 2-3).

- The characters, scenes, images, powerful language, and carefully and masterfully developed plot can **delight the reader** and offer him an ephemeral **escape** from the stiffness, boredom, even cruelty of the world around him.
- It can **transport** the reader out of the limits of his time and space, and get him into seeing another possible phase of life. Meaningful **insights** can be drawn from wholesome literary texts.
- It can bring him to a level where he is able to see his life more objectively, up close and personal. This is because literature **reveals truths about humanity**. More than a mere description of people and what they do, literature brings the reader to a slice of virtual life in which he (the reader) consciously experiences his humanity. This is an **added value** of literature.
- It is an avenue for him to view and understand his own experiences and those of others. Reflecting can **make him more sensitive to the needs of others and his own**. Literature, then, can serve as a **value guide** as well as a lead to an **analysis of values and meanings** about the realities in life.
- Imaginative literature is **founded on facts**—history, pure science, psychology, sociology, anthropology, mathematics, and other branches of knowledge. The information load it carries can be another **added value** to the reader.

Similarly, literature that is imaginative has marked values for the writer (Kirsznner & Mandell 3).

- It is a creative avenue for **self-expression**. A writer can unravel the ill-effects of cultural patterns and norms, and can suggest ways to remedy a stinking system through the characters of his short story, novel, or play, or the *persona* in poetry. Also, he reveals his individuality and uniqueness as a writer in the way he manipulates the elements of his genre—character, setting, language, format, and style.
- It is an expression of **common cultural values**. A writer has his own mind about a problem or issue, but that "thought" is molded by the collective sentiment, aspiration, philosophy, value,

even fears of the community or cultural group he belongs to. Literature provides opportunities for the transport of these ethnic or cultural thoughts, feelings, and biases to peoples across cultural borders. It is in this way that literature can stand as the conscience and consciousness of the community which created it.

Literary Genres and Culture

Traditions in literature include classifying works into literary types or genres. **Genre classification can have several advantages** (web.nchu.edu.tw/~chtung/1986.doc. 2-6).

- It can bring about an order or a system in the handling of literary texts and, in effect, facilitates choice of materials akin to one's interests, which can result in greater understanding and appreciation. For example, a reader who has an ear for musicality and rhythm will pick up a poetic text more likely than he would a book of fiction.
- It has resulted in the writing of standards for each genre. With the aid of these writing standards, literary creators are able to craft their works more systematically. Thoughtfully going over the standards for a drama will aptly arm a novice writer to focus on what the audience will look for in a play. Conversely, a critic who is familiar with genre standards will know exactly what to look for in a literary work.
- The existence of genre classification is one avenue that can lead to the meeting of minds between the reader and the writer. When the brain has identified beforehand what it is looking for in a text (schemata-text matching through knowledge of specific genre), comprehension of the text will be less stressful, less threatening and more enjoyable.

Culture-based Literary Traditions

1. **Genre Classifications.** The presence of traditional and universally recognized genres does not dictate the uniformity of genre classifications and the standards for each genre. **Not all genre classifications are present in all places, and not all places observe the same standards for each classification. Every culture has its own genre,** owing to the variations in the experiences and aspirations of the people in each culture.

For example

- The sonnet which is common in western traditions is not well known in China or among the Arab nations (Kirsznner & Mandell 2).
- The *kabuki* play of Japan has as yet no counterpart in western countries (Kirsznner & Mandell 2).
- We still have to see a counterpart of the Filipino *pasyon* in other literary traditions.

2. **Narrative organization conventions.** The standards on the presentation of events in a plot can vary from culture to culture specifically with orally transmitted literature (Kirsznner & Mandell 2).

For example:

- Some native American and African stories dating to the early stage of cultural development are arranged spatially, not chronologically as is the tradition in almost all cultures. All incidents that took place in one setting are narrated, then the narration moves to focus on all the incidents in another setting, and so on until all the events are completely retold. Even character development is not given as much focus in some traditional African and Native American stories as it is in present-day fiction (Kirsznner & Mandell 3).

3. **Character development.** Present-day fiction puts much emphasis on the identity and the development of character. This is not so in some traditional African and Native American stories. Kirsznner & Mandell state that in some of these narratives, characters are sometimes not named and can even switch roles towards the end of the story (3).

Genre Classifications and Time

Earlier literary works were grouped more generally than those in the present. Contemporary literature is lumped into four big groups—prose fiction, poetry, nonfiction prose, and drama (Roberts 3) while earlier traditions recognized three groups-- fiction, non-fiction and poetry. The drama in its traditional form used verse, which explains why it was categorized as poetry. Although not markedly divergent from the present literary groupings, the “old” genre classification reflects those which societies then considered to be what mattered most.

The Genres of Literature

Critics could not seem to agree on one best way literary writings should be grouped; however, most authorities name four categories for classifying literature (Roberts 3).

1. **Narrative fiction or prose fiction.** This is the literary type which first comes to mind when the word *fiction* is mentioned. Narration, or retelling past events, is what makes fiction what it is.
 - Narrative fiction gives an account of a series of events, factual or imagined but mostly imagined.
 - One character, the **protagonist**, or a few characters is/are at the center of these events, causing them to happen and or causing him to be transformed.
 - He is confronted with a **problem**, the solution of which is his primary concern, and the action he takes towards its **resolution** is the reason for his **transformation**. He **may or may not overcome the problem**.
 - Some events in fictional narratives are drawn from historical incidents but fictionalized through change of names, places, and time, and a slight tweak in the plot.
 - Through narrative fiction, the author is able to express his thoughts about a problem or issue, and/or is able to entertain.

Classifications of Narrative Fiction

- a. **Myth.** This prose fiction, which punctuates the literary beginnings of practically every cultural group, is a story centered on how the gods related to humans—how

certain places, beings, and places came to be, how the gods' biases made some people's lives fulfilling and rendered others' lives miserable, how conflicts among the mortals affected the gods or vice versa. Myths can also be about struggles among cultural heroes, each one representing the time-established beliefs of a particular cultural group.

- b. **Parable.** This is a short narrative about some ordinary experiences of a group of people and is meant to connect to the teaching of a certain moral, or the hammering home of a philosophical, social, religious, or political teaching. The Jewish tradition best exemplifies the use of parables.
 - c. **Romance.** This refers to lengthy Spanish and French stories of the 16th and 17th centuries, especially about the adventures and ordeals of the royalty and the members of their court. It can also refer to modern formulaic stories describing the growth of an impulsive, profound and powerful love relationship.
 - d. **Short story.** Owing to its comparative brevity, this is the most popular type of narrative fiction. The plot may revolve around one or two main characters facing a difficulty. There are high as well as low points in their lives but, almost always, each one's life will not go back to exactly the same point where it began. Because of the little space dictated by the shortened form of the text, interactions and relationships resulting in changes in character, no matter how subtle, are described briefly.
 - e. **Novel.** This is a short story in extended form. Length being its advantage over the short story, the novel permits the full and sometimes exhaustive development of the interactions that lead to changes in some characters' disposition, thoughts, feelings, or aspirations (Roberts 5).
2. **Poetry.** A poem is a literary form that "expresses a monologue or a conversation grounded on the most deeply felt experiences of human beings" (Kirsznier & Mandell 522).
- It is acclaimed as the oldest and the most popular among the literary forms.
 - It is the most variable in length, running from a few syllables, as in the Japanese *haiku*, to hundreds of stanzas, as in the *epic*.
 - The language is *compressed* in a few lines or verses arranged in conformity with the principles of form, rhythm, and sometimes meter and rhyme.
 - It has a rich imagery and suggestive forms of expression, making it the most puzzling and, therefore, the most open to multiple interpretations. These qualities make poetry "unique" (Roberts 5).
 - Among earlier cultures, for example, Greek and Roman, poetry served as a vehicle for the expression of the spiritual and the philosophical. With the passing of time, poetry has gained an added value—that of expressing the most profound ideas and the deepest

emotions of humanity. Across the cultures of the present, poetry remains to inspire, to delight, and to serve as a vehicle for the concerns of the heart (Kirsznner & Mandell 522).

Classifications of Poetry

- a. **Narrative poetry.** This is a story in verse, of which there are two familiar forms:
 - i. **Epic.** Apparently the more familiar of the two, an epic is a **narrative account in verse** of the accomplishments of a heroic figure, a folk hero who exhibits extraordinary physical powers and superhuman dispositions, of gods, and other supernatural entities. The account covers a wide expanse of time and place, and reflects the cultural characteristics of the people who wrote it. Although some epics are credited to particular authors, others are ascribed to their countries or cultures of origin. This is because epics of old were handed down orally, in plain verse or in song, and, as a result, grew and developed as they passed from one generation to the next, eventually mirroring the evolution of the people's traditions and norms. Of worldwide renown are *The Iliad* of Homer, *The Aeneid* of Virgil, *Beowulf* of the Anglo-Saxons, and *Mahabharata* of the Hindus.
 - ii. **Ballad.** Like the epic, the ballad traces its origin to oral tradition. Originally intended to be sung, this narrative poem carries one outstanding characteristic--its use of **repetition of words and phrases, including a refrain.**
- b. **Lyric Poetry.** This poem does not attempt to tell a story. Possessing a very personal and subjective nature, it **conveys the speaker's feelings, biases and aspirations, state of mind, and perceptions** in a melodious mood. Lyric poetry sub-types include the following (Kirsznner & Mandell 525-526):
 - i. **Ode.** This is a long lyric poem which is, generally, on a serious subject, such as an important concept (for example, freedom), person, or any other entity in nature (for example, the sun) and with a formal poetic diction and meditative mood. The poem centers on the speaker's observations about the subject and usually winds up with an effort towards shedding light on an emotional problem. Owing to its Greek origin, it is often intended to be recited or sung by two choruses.
 - ii. **Elegy.** This lyric sub-type is meant to mourn the passing of a specific person. As such, it is characterized by a melancholy and plaintive mood and an ending that offers consolation. It may also reflect what the author considers to be mysterious, uncertain, or strange.
 - iii. **Pastoral.** In contrast to the elegy, the pastoral has a light, happy, even romantic mood as it celebrates the simplicity and idyll of country life.

- iv. **Occasional poem.** This poem is meant for a particular event, for example, a wedding, the installation of a prominent church leader, the putting up of a landmark, or a president's inaugural.
 - v. **Poems on everyday activities.** Poems are sometimes written to express the writer's feelings or describe his experiences about day-to-day events, for example, going about the daily chores, herding the animals back to their corral, or riding the trolley.
 - vi. **Aubade.** This poetic form is specifically written to celebrate or lament the coming of a new day, specifically the arrival of morning. Dawn is often welcomed with joy and hope, but it can also bring despair to a *persona* who sees it as a signal to leave his lover.
 - vii. **Meditation.** An ordinary object can be used as a vehicle to consider important, more serious issues. A poem that is focused on this is called meditation. Kriszner and Mandell cite Edmund Waller's *Go, Lovely Rose* as an example (526) in which the speaker tells the rose meant to be delivered to his lady love his message for the lady. Far more important than his words of adoration is his advice for the lady not to waste the charm and time bestowed upon her since time flies and beauty fades in no time.
 - viii. **Dramatic monologue.** In this poem, the speaker addresses one or more listeners who is/are absent. In the process, the speaker unravels the dramatic aspect of the situation and reveals his psychological and emotional side of the issue at hand, which is usually less interesting than how he (the speaker) treats it. Some authors use the term *dramatic lyric*.
 - ix. Some authors classify the **epigram**, a verse in two to four lines with characteristic wit and sarcasm, under lyric poetry. Cited as a classic example is Alexander Pope's *On the Collar of a Dog* (voices.yahoo.com) which runs in two lines. In most cases, however, an epigram is not a stand-alone piece but forms part of a longer poetic composition.
 - x. Other cultures have their own types of lyric poems, e.g., *ghazal* in Urdu, and *rondeau* in French.
- c. **Satirical Poetry.** As far back as the days of the Roman empire, poetry was already used as a powerful vehicle for political purposes. This tradition continues to these days. Many who are disgruntled with any system or structure choose to amplify their bitterness and discontent artistically through carefully crafted satirical poems.

Poetry can have several **forms**.

- i. **Sonnet.** It comes in 14 lines arranged in three quatrains and a couplet [Shakespearean or English] or an octave and a sestet [Petrarchan or Italian]. The iambic pentameter is generally used in sonnets.
 - ii. **Cinquian.** It has five short lines with the following pattern: line 1 – one word or 2 syllables; line 2 – 2 words or 4 syllables; 3 words or 6 syllables; 4 words or 8 syllables; 1 word or 2 syllables.
 - iii. **Haiku.** This is a verse of Japanese origin consisting of three unrhymed lines of 5 – 7 – 5 morae (quantity of time equivalent to a short syllable). A traditional *haiku* carries a word pertaining to the seasons and a cutting word, called *kireji*, used at the end of one of the three lines. Incidentally, there is no English equivalent of the cutting word concept (www.poemsofquotes.com/haiku).
 - iv. **Tanka.** Like the *haiku*, tanka is a Japanese verse but consists of five lines. The first and third lines carry five syllables each while the rest of the lines have seven syllables each.
 - v. **Concrete poem.** This poem uses *typography*—the appearance of the printed text—to enhance its message. Thus, visual elements such as punctuation marks, symbols, and arrangement of words on the printed page, or the *shape* of the poem, are elemental in driving home the writer’s message. A poem about the magical sounds of a bell is shaped like a flower, while one that has nature as subject may take the shape of a tree or a bird. *Visual poems*, *pattern poems*, and *size poems* are examples of concrete poems (www.poemsofquotes.com/articles/concrete-poetry.php).
 - vi. **Blank verse.** This type of verse uses unrhymed iambic pentameter.
 - vii. **Free verse.** Unlike the blank verse, this type of verse may be rhymed or unrhymed but does not observe a fixed meter.
3. **Drama.** This literary genre is meant to be presented on stage. Actors portray the events in the story as though these were happening in the present. Like narrative fiction, there is a problem around which all action revolves. At the center maybe a single character or a small number of characters who carry the burden of resolving the conflict and on whose actions and thoughts the attention of the audience is largely focused. The protagonist may overcome the problem or may be overcome by it. Unlike in a narrative fiction, the audience in a drama are able to actually witness the fictional events as they happen, making the experience direct and closer to life than in narrative fiction.
- a. **Tragedy.** Often associated with the bizarre and the disastrous, and in keeping with Greek tradition, this type of drama is focused on “treating serious subjects and involving persons of significance” (Kirsznier & Mandell 917, citing Aristotle’s *Poetics*).
 - At the center of the drama is a character, the protagonist, who is noble, respected, perfect from almost all angles, except for one flaw which is not obvious at the start but which will later manifest to a very crucial point that will suffice to cause his downfall.
 - A very important lesson is conveyed here—man’s condition in life is one of nobility.
 - The purpose of the play is to bring the audience to an experience of pity for the

central character as he wrestles with the trials in his life and with experiences of fear of going through the same situation.

- The audience is expected to leave the theater with the resolution to not follow the tragic path which the central character of the play took.

b. **Comedy.** This type of drama sits on the other end of the spectrum. It is designed to “treat themes and characters with humor and typically has a happy ending” (Kirsznner & Mandell 917).

- The main character is an ordinary individual whose life is open to the public, and whom the public knows to be carrying a mask of his true self all along.
- The comedy is meant to take away that mask from the protagonist and to reveal to the audience his simplicity and foolishness, his lack of understanding of things, his being “selfish, hypocritical, vain, weak, irrational, and capability for self-delusion” (Kirsznner & Mandell 917).
- Ironically, it is the comedy that brings entertainment and laughter to the audience who, unknowingly, is the subject of criticism of the action in the play.

c. **Farce.** This is a humorous play. But unlike the comedy, the plot does not depend on the development of a character but on a situation that is exploited ingeniously. The term can speak for itself.

4. **Nonfiction Prose.** Any literary form not falling under any of the categories just mentioned is classified as nonfiction prose. This group consists of a wide array of fact-based and fact-oriented written materials presenting judgments and opinions and which are created mainly as sources of information. News reports, feature articles, essays, editorials, textbooks, and biographical and historical works fall under this category. Recently, there has been a marked increase in the interest for **biographical** and **historical** works, a good number of which have become bestsellers. Many schools have shifted to biographical and historical novels for required student readings.

REVIEW QUESTIONS

1. The statements that follow are supported by the foregoing discussions except one. Find that sentence.
 - a. Literature is a potent vehicle to convey a personal longing.
 - b. The most extreme of human experiences are the only ones considered as worthy literary materials.

- c. Man's freedom of self-expression can be best exemplified by the almost limitless breadth of possibilities in literature.
 - d. Reading a literary text is experiencing the writer's unspoken regret or praise.
- 2. Find the sentence which is not supported by the foregoing discussions.
 - a. Defining literature is not always necessary.
 - b. Imaginative literature can be a rich source of lessons about living life.
 - c. A well written literary text can cause a change in a person's disposition.
 - d. Written literature has always been the better tradition.
- 3. Which of the following statements best paraphrases the opening quote?
 - a. Literature is the source of Helen Keller's highest point of contentment.
 - b. Keller and her friends read literature a lot and find much meaning from it.
 - c. Being blind and deaf, Keller finds literature reading as the best pastime.
 - d. Keller's friends love to hear her share with them what she has read and what she thinks about them.
- 4. Imaginative literature differs from other literary forms in the following ways except one.
 - a. Imaginative literature builds on a writer's personal experience and shares it factually with the reader.
 - b. Mundane and extraordinary human experiences are vividly recreated and accented with some of the writer's imaginative thoughts.
 - c. Imaginative literature is everything that transports the reader to a different world, stimulates his creative mind, and appeals to his sense of values.
 - d. Man's most profound thoughts and feelings are expressed in symbols and images.
- 5. Which three (3) statements are not supported by the discussions on the value of literature?
 - a. Every literary text has its own place in the arena of values.
 - b. Longer texts, such as the novel and the drama, have a more profound reader-impact than shorter ones, such as proverbs and *haikus*.
 - c. One of the added values of literature is that it requires interpretation and analysis of meaning.
 - d. Literature has to be historical for it to be prized.
 - e. A song expressing a prisoner's longing for immediate freedom is an ethnicity-inspired literary piece.
- 6. C. S. Lewis is quoted to have said: "Literature enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the desert that our lives have already become." This quote supports the idea that:
 - a. Basically, literature is based on world knowledge.
 - b. Literature brings entertainment to its audience.
 - c. Available in every literary text are several insights about meaningful living.
 - d. Literature enables the reader to grasp the meaning of his experiences and those of the people around him.
- 7. Which of the following statements is not true about poetry?

- a. It dates back to the earliest years of man's literary experience.
 - b. It is strictly metered, rhymed, and rhythmical.
 - c. It can capture the most profound and the most ordinary human experience in a few words.
 - d. The poet's message is cloaked in rich symbols and other forms of evocative expressions.
8. Although sometimes classified as *poetry*, romance is proprietarily a type of narrative fiction ____:
- a. owing to its length.
 - b. because it is basically intended to give an account of past incidents in story format.
 - c. since it is situated at a definite past time and space.
 - d. because it is about adventure.
9. The following is an English translation of a *Bilaan* poem attributed to pre-colonial times. [*Bilaan* is a tribal group of southern Mindanao, which is the second biggest island in the Philippines and is situated in the southernmost part of the archipelago. The early people were renowned hunters and food gatherers (blog.travelpod.com/travel-blog-entries/aliawan/1/1262268183/tpod.html)]. The language of the people is also called *Bilaan*.) Read the poem carefully to be able to answer the question below.

LAMGE

What can we do? Oh, what can we do?
 This is our work, this we should do.
 Oh my, how, oh how is this to go on?
 Continue, then come back when you reach
 the top.

“Tis not there! ‘Tis not here!” they said.
 We’ll try till we can make it.
 It’s not here, according to them, but don’t
 relax
 Don’t be surprised. They’re still far.
 Let’s hurry!

(Lumbera & Lumbera 11)

What sub-type of poetry is *Lamge*?

- a. a poem on everyday activities.
- b. occasional poem.
- c. pastoral
- d. meditation

10. Which of the following work values were prized by the early *Bilaans* as evidenced by the poem LAMGE?
- creativity and leisure
 - individual recognition and prestige
 - collaboration and achievement
 - autonomy and compensation
11. Study the following excerpts then identify that which is not taken from imaginative literature.
- “EDSA’ (the name of the highway in Metro Manila that runs north to south from Caloocan to Baclaran) has become the popular designation of the revolt which began as a military mutiny on February 21 [1986] and developed into a popular uprising in Manila that culminated in the flight of the dictator and his family to Hawaii, U.S.A. on February 24, 1986. The revolt established the presidency of Corazon Aquino which was marked by the “restoration” of pre-Martial Law society” (Lumbera & Lumbera 364).
 - “It was raining the morning of the execution. I remember how brackish and crimson was the sky. God has sliced open the sun, spilling its innards, carving out its heart. That sun had never seemed the same to me ever since. The cold air scraped the insides of my lungs and chilled my nape. It was the first dawn I had awakened to. The first time to witness the pained violent birthing of light” (Lumbera & Lumbera 377).
 - “And so we talk/ our words trying to capture/pain caroming/like the balls of ivory/ Our voices rise/and fall/ as we sit in a circle/ racing our other lives/ the beginnings/ of love/ rich and red/ as the felt on the board” (Lumbera & Lumbera 422).
 - “Matumal ang pasada nang buong umagang iyon at naipasiya kong igarahe muna sa bahay and minamanehong taksi kesa magsayang ng gasolina. Pababa na ako nang sa paglingon ko’y nasulyapan ko ang clutch bag na iyon sa may paanan ng likurang-upuan. Kinabahan ako at patawarin ako ng mga anak kong gusto kong lumaking matitino, lumabo sabi nga ang tingin ko sa tama’t mali, sa masama’t mabuti. Paano kung limpak-limpak na pera ang laman ng clutch bag? Kung bara-barang ginto o alahas kaya? Isosoli ko pa ba? Managot kaya ako kung saka-sakali?” (Lumbera & Lumbera 422).

(The trips were far between the whole morning and I decided to temporarily drive home the cab rather than [keep going through the streets and] waste gas. I was about to get down when in a glance I noticed that clutch bag at the foot of the backseat. I began to feel restless and my children whom I wanted to grow responsible [may they] forgive me, my sense of right and wrong, good and bad, blurred. What if the clutch bag contained stacks of money? What if it had bars of gold, or jewelry? Will I return it? Will I answer for my action just in case?)

12. Choose the excerpt that is taken from imaginative literature.

- a. "Home making is really border making: it is about deciding who is in as well as who is out. I began this project on Filipino Americans in San Diego at the border—the U.S.-Mexico border. Since the mid-1970s, the militarization of the U.S.-Mexico border region has intensified. From San Diego to the Rio Grande Valley, armed U.S. federal agents patrol key border points to block 'illegal' crossers—to keep 'them' from invading 'our' homes. Since 1994, 'Operation Gatekeeper,' a high-profile blockade-style operation, has turned the San Diego-Tijuana border region into a war zone, pushing immigrants to attempt more treacherous crossings in the forbidding mountains and deserts east of San Diego" (Espiritu 205-206).
- b. "In the annals of human adversity, there is etched a cancer, of a breed so malignant that the least contact exacerbates it and stirs in it the sharpest of pains. And thus, many times amidst modern cultures I have wanted to evoke you, sometimes for memories of you to keep me company, other times, to compare you with other nations—many times your beloved image appears to me afflicted with a social cancer of similar malignancy" (Rizal, Dedication of *Noli Me Tangere*).
- c. "The Philippine alphabet has not totally disappeared from active use even today. Just opposite Batangas, last named site of its use in Spanish records, it flourishes among the Mangyans of Mindoro, even serving as a medium of instruction in a mission school in Panaytayan. Isolation from colonial society evidently encouraged local developments: southern and northern Mangyans have at least two distinct versions at present, one with an additional letter not found in the early Tagalog, and some have 'new' and 'old' forms, as well as 'big' and 'small' varieties for use with different implements for different purposes" (Scott 56).
- d. "The *Fili* is just another story to tell, but in its intensity lie the thoughts and the soul of a people, their hopes and their future, the sweep and shape of their destiny, forming part of the parcel of a national heritage. But then, the reader must judge for himself, like Simoun, whenever indeed the ends justify the means, and finally agonize like Shakespeare's Casca, that the fault may ' . . . not be in our stars but in ourselves, that we are underlings" (Locsin, Introduction to *El Filibusterismo*).

13. Which of the following is not true about literary genres?

- a. Diversity in people's customs, traditions, and beliefs dictates variations in the classifications of literary works.
- b. Although poetry can be an effective complement of drama and fiction, it has always been a genre of its own.
- c. Awareness of the genre of a text can be a meaningful first step toward text-reader connection.
- d. Genre standards preceded literary writing.

14. Which of the following does not influence literary genre classifications?

- a. The socio-politico-historical forces at work at a particular period.
- b. The moods and personal disposition of the writer.
- c. The collective aspirations and sentiments of the people.
- d. Literary standards set by earlier writers.

15. The sub-genres of narrative fiction meet on the following common grounds except on one.
- Action extends over a long period and in a wide expanse of locale.
 - Characters struggle to overcome a difficult position.
 - Events revolve around familiar or remotely possible human experiences.
 - The interplay of events, circumstances, and characters is meant to drive home a valuable lesson.
16. Which statement is true about each poetic form?
- Epic
 - It is a creation of the modern mind.
 - It is solely about folk heroes and superhuman characters.
 - It depicts a cultural group's struggles for identity.
 - Epics end on a triumphant note.
 - Lyric poetry
 - The *pastoral* mirrors the easy-going, stress-free moments in life.
 - The *elegy* is a variation of occasional poetry.
 - An *ode* is the longest sub-type of poetry.
 - A *dramatic monologue* is meant to argue the case of the speaker with the audience.
 - Shape poem
 - Its message is best discerned through acoustic experience.
 - The reader needs an extensive historical background of the poet to figure out its meaning.
 - Closely examining its print elements is a necessary step to figuring out the writer's message.
 - It has a fixed rhyme and metrical pattern.
17. The following statements are true about poetry except:
- Satirical poems are characteristically mellow and amiable.
 - The English sonnet differs from its Italian counterpart in terms of paragraph structure and rhyming scheme.
 - Cinquian*, *haiku* and *tanka* are bound by a common thread—brevity.
 - The brevity of a verse *per se*, as in the case of an epigram, is not a limitation of its power to communicate meaning.
18. Narrative fiction and drama share which of the following characteristics?
- A central problem, which is the conflict, propels the action.
 - At least two characters take opposing stands on the problem.
 - The central problem may or may not be resolved.
 - All of the above.
19. A tragedy differs from a comedy in terms of _____:
- The nature and motivation of the main character.
 - The purpose of the play.
 - The overall impact of the play on the audience.
 - All of the above.

20. Schools have started to shift student reading assignments from pure fiction to biographical novels. In many campuses, students now read the about the lives, as well as the works, of men and women who have made significant contributions to their communities or who have soared above the most trying tempests. Do you think this program is better than the old one? Why/ why not?



II. The Literary Forms in Philippine Literature

“For great works of art are not neutral relay stations in the circulation of cultural materials. Something happens to objects, beliefs, and practices when they are represented, reimagined, and performed in literary texts, something often unpredictable and disturbing. That “something” is the sign both of the power of art and of the embeddedness of culture in the contingencies of history” (Stephen Greenblatt).

- Literature and history are more often seen from an angle of contrast than from a perspective of complementation--history as a factual account of a people's thoughts, feelings, and aspirations, and literature as a creative representation of their history. A close scrutiny of existing literary texts, however, reveals the marked interrelatedness between literature and culture in at least two ways. For one, literary artists draw their themes from the ocean of cultural experiences in their country or region. In fact, the artist writes about his personal interactions with the vast culture in which he lives. Thus, *May Bagyo Ma't May Rilim* (Despite Storms and Darkness) by an unknown author published in 1605 reveals the writer's experiences with Christian doctrines against a backdrop of indigenous culture. *Santong Paspasan* (literally *Saintly Rush*, but figuratively *to carry out an objective, especially a wrongdoing, rashly*), a 1970-1971 poem of Jose Lacaba describing the rape of a beautiful woman by the scion of a public official, vividly records what the author considers to be the most debasing ills of later 20th-century Philippine society. Also, a reader's prior exposure to a certain culture, whether direct or vicarious, can heighten his understanding of a written text, at the same time that immersion in a literary text can lead to an increased understanding of the culture of the group which created it. And since culture is recorded in history, the link between literature and history becomes obvious. Greenblatt has this position unequivocally stated in the opening line above.

- Two conclusions apposite to the forms of literary texts can be drawn from the preceding discussion. The subjects and themes people of one country opt to write about, and the patterns and structures they pick to package their messages are dictated by culture. And since culture changes with time, so also do the choices of people in expressing themselves through the literary arts. Thus, genres come and go not as a case of fad and popularity but as an expression of the

collective thoughts, emotions and experiences of a cultural group. In the Philippines, the development of literary forms is anchored on the major historical-cultural developments outlined in the succeeding discussions.

Philippine Literary Genres

Pre-Colonial Times. Historical researches in the latter part of the 20th century revealed that literary development in the Philippines dates back to pre-Spanish colonization. Interestingly, the literary types and features during this period are similar to early traditions in other cultures and regions.

- Characteristics of Pre-colonial Literature (Lumbera & Lumbera 2 – 3)
 - It was basically oral.
 - It reflected community life, i.e., subject was ordinary day-to-day experiences such as household chores and food gathering.
 - It used common day-to-day language.
 - It carried the conventions of common oral literary forms, i.e., “repetition, stereotyping of characters, regular rhythmic and musical devices”
 - “Ownership” of literary works was “communal.”
 - Anybody was a potential author.
- Types of Pre-colonial Literature (Lumbera & Lumbera 1-5; Godinez-Ortega 1-2):
 - **Riddles or *bugtong*.** These are short rhymed puzzles, usually in a couplet, intended as a form of entertainment in social gatherings such as during a wake, or when a woman’s hand was formally asked for in marriage (*pamamanhikan*). It is known as *tigmo* in Cebuano, *paktakon* in Ilongo, *patototdon* in Bicol, (Godinez-Ortega 1), *burburtia* in Ilocano, and *bonikew* in Pangasinan.
 - **Proverbs or *salawikain*.** Similar to the *bugtong*, the proverb is a short verse in a rhyme, usually a couplet, which was created to teach a lesson, state a societal norm, or offer tidbits of wisdom.
 - **Monoriming heptasyllabic lines.** (Monorime or Monorhyme refers to a poem which has every two lines with an identical rhyme or all the lines with the same end rhyme.) These single-rimed lines, which consist of seven syllables per line, appeared in the *Vocabulario de la lengua Tagala*, a rare Spanish source of “early oral lore obtained direct from the people” (Lumbera & Lumbera 3).
 - ***Tanaga*.** An example of a monoriming heptasyllabic quatrain, the *tanaga* is an extended form of the proverb expressing its message with intense emotion.
 - ***Folk song*.** The Filipino is a lover of the lyric and these verses during pre-colonial times were enjoyed in melodious tones.
 - Lullaby or *hele*. This is a mother’s song to calm a baby or put him to sleep. The words are original and unique for each singer. This is known as *ili-ili* in Ilongo and *duwayya* in Ilokano.

- Love songs or serenade. This is the *harana* in Tagalog, *panawagan* or *balitao* in Ilongo, *bayok* among the Maranaos, and *tapat* among the Ilocanos
 - *Ambahan*. This Mangyan song depicts human relationships and social entertainment and serves as a tool for teaching the young.
 - *Work songs*. The rural folks being serious in their everyday chores, they had songs for practically all important occasions such as rice planting, harvesting, drying the rice on the stalk, and pounding rice grains in the husk. Documented samples include the *kalusan* of the Ivatans, *soliranin* which is a Tagalog rowing song, and *mambayu* or Kalinga rice-pounding song.
 - *Tagay*. This is a Cebuana and Waray drinking song.
 - *Kanogon* [Cebuano], *annako* [Bontoc], and *dung-aw* [Ilocano]. These are the dirges and lamentations celebrating the life and praising the deeds of the dead.
 - *Parang-sabil*. This is a type of folk narrative among the Tausug of Mindanao, focusing on the heroic feat of their legendary heroes.
- ***Duplo***. This was a verbal joust or a poetical game during wakes. It is the forerunner of *balagtas*. Interestingly, some authors classify it as a *folk song*.
 - ***Prose or Folk narrative***. These came in four popular forms, namely:
 - *Origin myths*
 - *Hero tales*
 - *Fables*
 - *Legends*
 - Lumbera & Lumbera explain that through these prose narratives, natural phenomena, events and beliefs were explained “to make the environment more comprehensible and less fearsome, and make idle hours less tedious by filling them with humor” (4). Further, they assert that epics and folk tales are the “most significant pieces of oral literature that may safely be presumed to have originated in prehistoric times” (4). Significantly “varied, exotic, and magical” (Godinez-Ortega 2), these “ethnoepics” represented the culture of the ethnic group which composed them. They were intended to be sung or chanted during community activities such as planting, harvesting and weddings to the accompaniment of indigenous musical instruments and dancing.
 - **Rituals and dances** which became the forerunners of the drama
 - **The variety of pre-colonial literary forms**, more than attesting to the complexity of the cultures which created them, can help in

reconstructing the period of Philippine literary history which “exerted and continued to exert influence on the literary works of succeeding generations, in terms of outlook, theme, and technique” (Lumbera & Lumbera 2).

Literature under Spanish Rule

Spain conquered the Philippines using the sword and the cross. Not only did the locals surrender their political sovereignty to the conqueror; in the main, they also embraced the religious beliefs, principles and values of Catholicism. The more than three hundred years of Spanish domination of the country impressed a significant mark on every aspect of the Filipino people’s way of life. Under a politico-economic system propelled jointly by the church and the state, a new religion, a wave of western-inspired philosophical thoughts, and a social structure which was rooted on skin color and theistic orientation, the people’s ideals, hopes, beliefs, values, and general perspective of things changed dramatically. So did the content and form of their literature. It might have been inevitable that the ways of the colonizers flowed spontaneously into the societal stream. It is a fact, however, that some of our own people deliberately traded their indigenous traditions with the ways of the colonizers. This, too, is evident in the literature of the period.

- Characteristics of Spanish Colonial Literature

- Publication was under the joint control of the church and the state.
- Literature began to see print but oral literature continued among the masses.
- Published works took a strong religious orientation up until the early years of the 19th century.
- Works published by the missionaries were in the vernacular.
- Those published by Filipinos in the latter part of Spanish rule were in Spanish.
- Earlier poetry reflected the use of pre-colonial forms but later works showed Euro-Hispanic influences. Works exuded a strong patriotic tone and a deep personal feeling.
- Filipino-authored prose came into print only in the 19th century
- Realism began to be seen in Philippine literature, particularly through the novel, in the latter part of the 19th century.
- Political ideas, specifically protests against colonial abuses, the clamor for reforms, and, eventually, the outcry for independence dominated the latter years of Spanish rule. Reforms in other aspects of life eventually became a recurrent theme across all genres.

- Literary Types during the Period

- Religious prose and poetry
 - Catechism works created by “Ladino” [Latinized] writers
 - *Dalit*, a meditative verse attached to novena prayers
 - *Pasyon*, a long account of Jesus’ agony and death in carefully crafted octosyllabic [eight-syllable] quintillas and “in strophes of five

monoriming lines” never seen in earlier forms, and was meant to supplant the pagan epic (Lumbera & Lumbera 8). It derives its vigor as a literary text from the author’s “insight into the psychology of the biblical figures who emerge vividly as though they were the poet’s own contemporaries” (Lumbera & Lumbera 9). Like the epic, it was sung to a melody set by local tradition. It was first published in Tagalog, then in Ilocano, Pangasinan, Ibanag, Cebuana, Bicol, Ilongo and Waray (Godinez-Ortega). Later, it became a special Lenten piece, sang or recited during the Holy Thursday and Good Friday vigil.

- *Sinakulo*, which, like the *pasyon*, treats of Jesus’ passion and death and was presented during the Lenten season.
- *Pasyon* and *sinakulo* remain alive in the celebration of Lent in contemporary Philippines.

○ Secular prose and poetry

- *Komedya*, a theater genre inspired by the heroes and scenes in Spanish ballads, or love verses. This play in verse, which depicted European folkways and mores, had plots centered on the exploits of Christian warriors from a high social class or of the love adventures of Muslims and Christians, ending with the conversion of the non-Christian to the Christian faith and his surrender to the power of the Spanish ruler. A march was played to mark the entrance and the exit of characters. It was presented in two or three parts on consecutive days usually coinciding with the celebration of the patronal feast.
- *Metrical romance* which came in two forms:
 - *Awit*, a narrative poem that was either sung or chanted consisting of four monoriming dodecasyllabic lines.
 - *Korido*, another narrative poem, also either sung or chanted, composed of four monoriming octosyllabic lines.
 - *Awit* and *korido* were both inspired by Spanish ballads like the *komedya*. Both were orally circulated. This is how the more popular compositions reached a wide audience and got to the consciousness of the masses.
 - Considered the best example of the *awit* is Francisco Balagtas’ *Florante at Laura*, a late nineteenth-century poem depicting a modest love story almost foiled by selfish personal desires but which triumphs in the end following the twist of political events.
- The *Novel* became a potent vehicle for the campaign for reforms in the latter part of the 19th century. Foremost in significance are Jose Rizal’s *Noli me Tangere* and *El Filibusterismo*, both of which were meant to bring to the awareness of the Spanish government in Spain the atrocities of the Spaniards in the colony.
- The *Essay*. This was widely used to expound on the teachings of the Roman Catholic Church, on the one hand, and to propel the

Propaganda Movement and other nationalistic endeavors, on the other hand.

- *Patriotic verse*. Poetry took on a patriotic slant especially during the last century of Spanish rule.
- Literary works on proper decorum

Literature under American Colonial Rule

The passion and fervor in the writings of the propagandists undoubtedly brought the issues to the doorsteps of many Filipino households, yet the movement was not compelling enough to effect a dramatic turnaround from the state of things. That Spain bowed out of Philippine territory at the threshold of the 20th century was a victory not by and of the Filipinos but of a new power. The curtain dropped for Spain only to be raised for the United States of America. The change of hands in political domination yet again ushered in a different breath of air, politico-economic structure, societal norms and standards, and an almost entirely new cultural orientation. The response of the Filipino masses became evident in their literary writings.

- Literary Traditions during the Period

- English was adopted as medium of instruction and, eventually, as the language of literature. Spanish remained in use but the best works during this period were written in English.
- There was a marked variety, creative energy, passion, and audacity in the writings of the period, particularly accented by a very strong sense of patriotism, nationalism, and social consciousness.
- The Euro-Hispanic tradition [critical theories and themes from Spanish and European literatures] which flowered during the middle part of the 19th century inspired literature during this period until the first two decades of the 20th century when American and English traditions were introduced.
- Literary modernism and focus on the writer's individuality also characterized the works of the period.
- Literature in the vernacular continued to be written through magazines such as *Liwayway* for the Tagalog-speaking communities, *Bisaya* for the Cebuanos, *Bannawag* in the Ilocano speaking provinces, *Hiligaynon* among the Ilongos, and newspapers which allowed the printing of literary articles.
- Oral literature remained in use.

- Literary Types during the Period

- The Balagtas poetic tradition [debate in verse] which remained popular during the early years of American rule
- Free verse
- The modern short story
- The critical essay, e.g., socio-political commentaries
- Modern verses in poetry

- Drama
 - Allegorical drama which began to gain roots during the Spanish period
 - Sarsuwela, which was meant to supplant the *komedya*, depicting scenes from Philippine life. This gave the viewing public a sense of pride in their own traditions and culture. Eventually, *sarsuwela* took the place of the *komedya* in the urban areas while the latter gained strong acceptance among the masses in the rural areas.
- The novel especially in Tagalog and the local languages serialized in daily newspapers and weekly magazines. Themes ranged from politics to romance.

Contemporary Period

Independence . . . a mark of a nation's maturity, achievement, and solidarity. This is the loftiest aspiration and the ultimate ambition of a people whose existence is defined by a common tradition. It was a dream doggedly pursued by the Filipino nation during the four centuries of foreign domination. When finally it was attained, it engendered unbounded exultation, fresh hopes, renewed vibrance, and an inspiration to attain further stability. But also along the way, its tenacity is being challenged in no uncertain terms. While no new literary form *per se* has evolved during the period, it is noteworthy that the "traditional" genres have been given a new face and an unequalled vigor such that they may as well be classified as sub-genres. Besides, the forms used are those that best express the people's aspiration of upholding their sovereignty and the independence of the country they fought hard to obtain, and of safeguarding their individual freedom and basic rights.

This period may be divided into two:

- **From 1946 to 1985.** This is marked by a strong nationalistic fervor, a dynamic spirit to uphold and safeguard the nation's sovereignty, and a heightened interest in economic and socio-cultural issues. The change of guards from the Spaniards to the Americans, the brief occupation by the Japanese, and the grant of independence by the U S government despite its continued influence on the country's political affairs all contributed to the web of confusion about the identity of the Filipino. The search for identity marked the literary works of this period even as it witnessed the rise to fame of writers who dared to experiment with their craft and to infuse existential thoughts and American principles and ideas. The latter years of this period were accented by a growing militancy against the Marcos dictatorship.
- **From the EDSA Revolution to the Present.** Obviously the most dynamic stage in the development of Philippine literature, this period has thus far produced a fresh crop of works in poetry, short story, the critical essay, and the stage play unknown in depth and brilliance in the history of the country's literary development.
- Characteristics of Contemporary Literature
 - English and Filipino continue to be the major media of literature.

There is a strong stimulus for reading and writing in Filipino and in the local languages [vernacular] in the last two decades. It is gratifying to note that the strongest stimulus is coming from the national government through the mandated inclusion of the study of local literatures in higher education and the implementation of the multi-language education [MLE] policy in basic education.

- Literature as a venue for socio-politico-economic-religious discussions and a vehicle for personal thoughts and feelings has become more marked.
- Literary themes cover a wide range of subjects most outstanding among which are existentialism and the search for identity in varying levels and settings, deception and violence perpetuated by those in power, grinding poverty especially in the countrysides and in some cities, nationalism, tenant-landlord relationship, human rights violation and the search for the *desaparecidos*, and the Filipino *diaspora* and the experiences of overseas Filipino workers [OFWs] and migrants.
- The New Criticism, a critical theory which espouses the study of a literary text as a self-contained artistic object, without considering external forces such as the writer's intention, historical-cultural background against which it is written, reader's response and moral bias, provided the framework for writers and critics during the early part of this period. This literary orientation redirected writing away from classical traditions exemplified by Propaganda and Revolution literature toward a standard that placed focus on the crafting of the work and its effectiveness.
- The Anglo-American tradition, which includes the free verse and the blank verse, gained acceptance among writers.
- The Euro-Hispanic tradition was blended with the tradition of propaganda and revolutionary literature to become a truly Filipino tradition.
- The '60s and the '70s saw the resurgence of cause-oriented literature. This militancy, although now markedly toned down, has continued to the present.
- The post-EDSA tradition has moved literature from an elitist art to a more reachable vehicle of expression characterized by less significant forms and mundane subject matter.
- Further development of regional literatures has been given a stronger impetus through the inclusion of regional literary masterpieces in the college curriculum.
- Filipino writers have become more conscious of their craft as shown by the regular conduct of writing workshops (Godinez-Ortega 6).
- Gender and environmental issues have gained ground.
- Contemporary Literary Types
 - Modern Poetry – This is a new style of poetry writing in Tagalog, a deviation from the highly rimed, declamatory tradition known for many centuries.
 - the Anglo-American-inspired poetry of Jose Garcia Villa
 - the Tagalog verse of Jose Lacaba written in terse but ironic patterns. The poet employs rimes although he tends to engage the reader in

conversation.

- the modern Tagalog verse of Rogelio Mangahas
 - the free verse, also in Tagalog, of Alejandro Abadilla who pushed for the naturalness and sincerity of poetry by allowing his thoughts to be reflected in the lines, without imposing the aspects of rhyme and meter
 - the new poetry of Virgilio Almario. In the hands of this poet, Tagalog poetry reached a higher plane with his skill in combining the traditional and the avant-garde.
 - the bilingual [English and Tagalog] poetry of Rolando Tinio
- Alejandro Hufana's and Ricardo Demetillo's modern epic in English
 - Modern Short Story – These are stories set in the Philippines in the English language
 - Kerima Polotan and her focus on women's search for self-image
 - Nick Joaquin's stories on the search for identity from a historical angle
 - NVM Gonzales' writings about identity from an economic perspective.
 - Wilfrido Nollado's departure from the short story pattern of NVM Gonzales
 - Jun Cruz Reyes' "protest short story"
 - The Novel
 - F. Sionil Jose's history-inspired novels
 - Nick Joaquin's, NVM Gonzales' and Wilfrido Nollado's novels
 - Essay: the critical essay of Virgilio Almario
 - Drama- The activist theater was used as a potent vehicle for nationalistic movements especially before and during the Martial Law years [1972-1986].

REVIEW QUESTIONS

Choose the most appropriate answer for each item.

1. Which of the following statements are true about literature, culture, and history based on the readings above? Put a check mark before the sentence.

- _____ a. History is a tapestry made out of the fine fibers of man's cultural experiences.
- _____ b. Certain forms of literature can express emotions and ideas more meaningfully than others.
- _____ c. Man's thoughts and feelings are the same across cultures since man is a universal being.
- _____ d. Literature, history and culture are at their best as isolated entities.
- _____ e. Literary genres develop on their own independent of external forces.
- _____ f. Types and themes of literature evolve from changes in man's needs and aspirations.
- _____ g. Earlier forms of literature are more expressive of cultural traditions than later genres.
- _____ h. Understanding Philippine history is a must for the literary mind venturing into writing but is merely an option for one engaging in reading.
- _____ i. The epic represents the remote history of Philippine culture and strictly belongs to ancient literary tradition.
- _____ j. The shift to the New Criticism is contemporary society's way of responding to the structures and suasions of the present.

2. *Bugtong* and *salawikain* may be classified as parallel creations except in terms of:
 - a. length and poetic structure
 - b. language orientation
 - c. communal authorship
 - d. purpose and focus
3. The folk songs of old reveal the following about the typical Filipino except:
 - a. his lack of seriousness in life.
 - b. his enjoyment of the company of friends.
 - c. his strong inclination towards work.
 - d. his natural love for rhythm, harmony, and melody.
4. If legends and other prose/folk narratives are the only literary types which may be safely assumed to have truly originated in pre-colonial times, then:
 - a. all other literary types originally ascribed to that period are a hoax.
 - b. further research on the authenticity of other text types ascribed to that period is in order.
 - c. only legends and folk narratives should be included in literature textbooks.
 - d. literary texts such as riddles, proverbs, and songs were obviously Spanish influences.
5. Which of the following pre-colonial literary characteristics is uniquely Filipino?
 - a. The oral media
 - b. Repetition and stereotyping of characters
 - c. Community life as subject
 - d. None of the above
 - e. All of the above

6. The uniqueness of the *pasyon* in the 18th century literary strait lies in its:
 - a. focus on the sufferings, crucifixion, and death of Jesus Christ starting with the Last Supper, based on biblical account.
 - b. extraordinary length and narrative approach.
 - c. careful composition, conscious design, and deep insight into the behavior and attitudes of the characters in the bible.
 - d. close semblance to folk narratives.
7. The *komedya* was one of Spain's powerful instruments to:
 - a. spread Christianity and flaunt the power of the Spanish crown.
 - b. perpetuate the drama as an educational and entertaining experience.
 - c. build on the stage talents of the natives.
 - d. encourage interest in Spanish ballads.
8. *Awit* and *korido* became popular because:
 - a. they touched on themes which appealed to the people, and were circulated orally.
 - b. they used the language of the masses and a rhyming scheme and rhythm which the people, generally, were familiar with.
 - c. they had a narrative nature.
 - d. they were pleasing to the political and ecclesiastical officials.
9. The *komedya*'s rise to popularity among the masses primarily disclosed:
 - a. a prevalent enthusiasm to learn literacy skills which could be derived from the stage plays.
 - b. a strong appetite for entertainment.
 - c. a widespread belief that learning about European culture and adopting European manners and ways of life were considered a mark of higher socio-economic status.
 - d. a general preference for things European or foreign.
10. The rise of the novel and the critical essay as popular genres during the U S colonial period was a response to:
 - a. the socio-political climate in the country
 - b. the influence of Rizal and the propagandists
 - c. the need for a vehicle to convey the people's grievances against oppression
 - d. A and B
 - e. All of the above
11. The advent of the New Criticism was a positive turning point in Philippine literature because:
 - a. it made writers more aware of the mandatory connection between the structure and meaning of their literary creation.
 - b. it strengthened the Balagtas tradition and, thus, encouraged more rhymed and metered texts.
 - c. it encouraged the writing of literary critiques.
 - d. the number of novelists in Tagalog (Filipino) increased dramatically.

12. Lumbera and Lumbera assert that “Philippine literature, at the end of the period of U S colonialism, had attained identity as national literature. . . .” (103). Such *identity as national literature* is shown in:
- the proliferation of literary works in the vernacular.
 - the focus on literatures of a patriotic and socially conscious nature.
 - the Balagtas poetic tradition and the *sarsuwela* which are peculiarly Filipino.
 - the passion and daring in the writings of the period.
13. The birth of a new tradition in Tagalog poetry was a result of:
- the introduction of the Anglo-American literary tradition.
 - the coming of age of Tagalog.
 - the use of English in literary circles.
 - the creative genius of Abadilla, Mangahas, Almario and Lacaba.
14. Study the following excerpt [Stanzas 5 – 9] from *Ibong Adarna*, an example of *korido*. Then, from the list of sentences after the excerpt, check every item that is supported expressly or implicitly by the excerpt.

*Noong mga unang araw
sang-ayon sa kasaysayan,
sa Berbanyang kaharian
Ay may Haring hinangaan.*

(In the olden days
according to history,
in the kingdom of Berbenia
There was a King who was admired.)

*Sa kanyang pamamahala
Kaharia’y nanagana,
Maginoo man at dukha
Tumanggap ng wastong pala.*

(During his reign
The kingdom prospered,
Noble and poor
Received what was due him.)

*Bawa’t utos na balakin
Kaya lamang pairalin,
Kung kanya nang napaglining.*

(Every decree
Was put in effect only,
After he had carefully thought about it.)

*Kaya bawa’t kamalian,
Bago bigyang kahatula’y
Nililimi sa katwiran.*

(So every mistake,
Before it is handed penalty
Is judged (based on the
standards of) on its righteousness.

*Pangalan ng Haring ito
Ay mabunying Don Fernando,
Sa iba mang reino’y
Tinitingnang maginoo.*

(The name of this King
is felicitous Don Fernando,
who, among other kings,
is regarded as a gentleman.)

- _____ a. Every stanza of the Tagalog text is a perfect monoriming octosyllabic verse.
_____ b. The excerpt reveals the setting, characterization, point of view, and theme of the narrative.

- _____ c. The literary piece has strong political undertones.
- _____ d. Versification (the making of verses based on phonetic structures) and characterization (development of character) strongly reveal the folkloric nature of the text.
- _____ e. Inspiration from Spanish ballads is evident in the text.

● The years preceding the EDSA Revolution of 1986 brought forth a very rich collection of Philippine literature in English, Filipino [Tagalog] and the various local languages. The following is an excerpt from one poem written during the period [1980].

Sa Pagkamatay ng Isang Newsboy
-Lamberto E. Antonio-

[On the Death of a Newsboy]

*Hindi na siya maaaring ibangon
Ng mga pahinang naging pananggalang
Sa kahubdan at matinding gutom.*

He can be raised no more
By the pages which have spared him
From nakedness and intense hunger.

*Maaari lamang siyang takpan ng
mga iyon,
At ipagsanggalang sa mga langaw,
Sa huling pagkakataon.
Sapagkat musmos siyang nawalan
ng pulso,*

He can only be covered
by these,
And spared from the flies,
For the last time.
Because he lost his life at a
young age.

*Sayang at di na niya masisilayan
(Sa kauna-unahang pagkakataon)
Ang sariling retratong naligaw*

It's unfortunate that he won't anymore see
(For the first time)
His own photograph unexpectedly (posted)

*Sa espasyong batbat ng anunsiyo –
Newsboy na biktima ng isang
kaskasero,
Gumugulong ang ulo na parang
sensilyo.*

On the space full of advertisements--
Newsboy victim of reckless
driver,
(His) head rolling like
loose change (a coin).]

(Source: Lumbera & Lumbera. *Philippine Literature: A History & Anthology*. 1997. p. 333)

15. Antonio's choice of subject suggests that in the Philippines:
- a. the death of a newsboy from a non-natural cause such as a vehicular accident is an isolated occurrence.
 - b. the employment of minors as newspaper peddlers is an accepted practice.
 - c. newspaper pages are often used to cover dead bodies on streets.
 - d. newspaper peddling is a profitable means of livelihood.
 - e. All of the above
16. What theme is most evident in the poem above?

- a. The mass media is a potent vehicle for change.
 - b. Newspaper peddling is a curse to young boys.
 - c. Poverty has resulted to juvenile employment.
 - d. Newsboys die young.
17. One strong assumption behind the poem of Antonio is:
- a. Children are not encouraged enough to attend school .
 - b. Some parents pass on their critical responsibilities to their children.
 - c. Government is lax in the implementation of penalties on law violators.
 - d. Newspapers are crucial in a democratic society.
18. Read carefully the following poem written by Jose Garcia Villa. Then pick out the characteristic(s) of contemporary literature which is/are evident in it.

Lyric 17

I can no more hear Love's
Voice. No more moves
The mouth of her. Birds
No more sing. Words
I speak return lonely.
Flowers I pick turn ghostly.
Fire that I burn glows
Pale. No more blows
The wind. Time tells
No more truths. Bells
Ring no more in me.
I am all alone singly.
Lonely rests my head.
---O my God! I am dead.

- a. Deviation from the traditionally patterned and rhymed verses.
- b. Focus on existential concerns
- c. Literature as a vehicle for personal thoughts and feelings
- d. a and b
- e. All of the above

III. Epochal Development of Philippine Literature

Pre-colonial Times

“This (simple songs of war, genealogies, and achievements) was the foundation of our literature. Coined in the simple vernacular expression of the time, it dealt with human passion, with human needs expressed in the light of human experience. It breathed the tropical air of their homeland,

and was filled with the aroma of the mango blossoms and blooming rice fields. It was the embodiment of their native pinipig—the land where vegetation is perennially green and where life is as easy as a song—el dulce far niente. (Eulogio Rodriguez).

Introduction

- Filipinos in pre-colonial times **had a literature of their own**. The certainty of this statement is borne out by studies on the prehistoric period of the Philippines appearing in the latter decades of the 20th century. These researches have likewise provided a categorical basis in determining the nature, purpose, and form of pre-colonial Philippine literature. Lumbera and Lumbera (2) explicated the relevance of these studies when he wrote that inferences about pre-colonial Philippine literature could be drawn by analyzing “oral lore from Filipinos whose ancestors were able to preserve their indigenous culture by living beyond the reach of Spanish colonial administrators and the culture of 16th century Europe”.
- Pre-colonial Philippine literature was **meant to be heard** rather than read. This oral nature suggests that songs and poems, proverbs and riddles were spontaneous expressions of the creators’ observations of and reactions to their everyday experiences. Texts used common everyday language, except for the “cultural heritage of the community like the epic” (Lumbera & Lumbera 2). Authorship was open to anybody who could spontaneously weave a verse, song, or story. And since there were no restrictions or prescribed norms on themes and structures, everyone was a potential creator, and ownership of works was communal.
- Researchers have identified two **general purposes** of pre-colonial literature: as a vehicle for handing down customs and practices from generation to generation, and for teaching life’s lessons. Like its counterpart in other cultures, pre-colonial literature was mostly didactic. It was also a means for self-expression and a form of individual and social entertainment.
- From the various groups which peopled the islands came literary works on varying human interests, mostly reflecting the simple activities of daily life. The songs they sang, and the riddles, sayings, and stories they wove and passed on reveal how they lived and what they treasured and feared the most-- the socio-politico-economic organization of their time, their regular chores, the safety and peril of their surroundings, the religion they practiced, and the battles they fought and won or lost. Most importantly, these writings disclose the authentic fabric that makes up the warp and woof of the pre-colonial Filipino—hardworking, adventurous, resourceful, inventive, with a pronounced deference to an all-powerful being.

Philippine Culture: What it was like before Colonization

- **People lived in villages** mostly along the sea coast or the river bank for two reasons: the water was a primary source of food as well as a major means of transportation. These folks earned their living primarily by fishing. Those who chose to live in the interior made a living by farming and hunting.

- **Folklore and belief in good and evil spirits** abounded among the ancient Filipinos. They believed in the existence of demigods, pyxies, dryads, hobgoblins, phantoms, witches, ghosts, and sprites.

- Most popular among the *Evil Fellows* of ancient Philippines are the following (Rodriguez 4):

- **Capre.** He is a very tall guy, taller than twice the size of two ordinary men, who smokes a cigar and shoots smoke and light from his eyes. He is believed to go to churches late in the evening, smoke the whole night, and take his flight in departure very early the following morning. The best antidote to the evil spell of the *capre* is to cover one's eyes, so as not to see him, and pray.
- **Tigbalang or Tikbalang.** His body and arms are like those of a man. However, he has long legs and thighs resembling those of a horse. He is believed to live in trees and to be very dangerous to humans.
- **Patianac.** This is a shy mountain gnome, the son of *Pati*, who guards all the mineral wealth of the earth. Believed to be only about eight inches tall but with a head more than twice the size of his body, he stays mostly in his mountain lair except in rare occasions when he has to hunt for food in the fields and the woods. He always travels with a duplicate. Miners and people who dig any part of a mountain or hill are advised to propitiate him before starting with their work.
- **Asuang or Aswang.** He has the reputation of being the most savage of all evil spirits. Believed to be a baby eater, this ghoul can assume any form he chooses—a very tall man who can be invisible, a pig, a dog, an owl, a bat or any other big night-flying bird. Some folks believe that he goes out at night in search of pregnant women and sucks the fetus out of the mother's womb. Others say that the *aswang* goes to the house of a woman who is ready to deliver her baby, and snatches the baby the moment it is out of the womb. A very popular antidote for the *aswang* is raw garlic placed near the door or window.
- **Tiktik.** This is an evening bird believed to identify possible victims of the *Aswang*.
- These evil fellows were believed to live in the *balete tree*.

- Ancient Filipinos had **myths** of their own which closely resemble the stories in Greek mythology. Most popular among these creation myths are the *Origin of Land*, *Origin of Man and Woman*, and *Origin of Good and Bad Spirits*. They also had **legends**, **hero tales** and **fables**.

- **Folk epics** existed in pre-colonial Philippine literature. In fact, E. Arsenio Manuel, who conducted an intensive folkloristic field research especially among the tribes in southern Philippines, (nirc.nanzan-u.ac.jp/publications/afs/pdf/a315.pdf) asserted that the form of oral literature “that may be safely presumed to have originated in prehistoric times are the **folk epics**” (Lumbera & Lumbera 4). In a study he published in 1962, Manuel, as reported by Lumbera and Lumbera (5), described six common features of the 13 epics found among pagan Filipinos included in his study:

- a. narratives of sustained length;
- b. based on oral tradition;
- c. revolve around supernatural events or heroic deeds;
- d. in the form of verse;
- e. either chanted or sung;
- f. with a certain seriousness of purpose, embodying or validating the beliefs, customs, ideals, or life-values of the people.

Four examples from Manuel's collection are *Biag ni Lam-ang* [Ilocano], *Tuwaang* [Manuvu], *Hinilawod* [Panay], and *Bantugan* [Maranaw]. All are pagan epics.

- Other forms of literature that date back to Pre-Spanish times are riddles (**bugtong**), proverbs [**salawikain & sawikain**], epigrams/maxims, songs [**awit**], chants [**bulong**], and short poems. All these forms strictly observed the use of rhyme and meter.

- **Drama** was not a genre by itself among pre-colonial Filipinos but was part of religious activities, such as propitiation rituals and wedding ceremonies presided over by a priest or a priestess.

- Believing in and practicing **superstitions** was a way of life among the early Filipinos, just as peoples of other cultures did at the time. These beliefs, which *reveal how they coped with uncertainties and anxieties* about something they wanted, and how they explained the puzzling and the phenomenal, were largely drawn from local experience and governed every aspect of their lives—from personal grooming to work in the fields, from waking up to going to bed, from a household member's birth to his death. So ingrained were these beliefs into the social structure that people lived by them as though they were an order coming from the datu or chieftain.

- Interestingly, a number of these **superstitions** have scientific explanations, e.g., the association between lightning and the spontaneous growth of wild mushrooms, or the appearance of streaks of red in the horizon and the coming of a windy disturbance. Rodriguez opines sweepingly that these beliefs “served as entertaining and humorous tonic to their literature.” Encouragingly, however, he comments that these beliefs “are truly the source of a distinct Philippine literature” (Rodriguez, filipiniana.net).

- **Religion** among the early Filipinos took the form of belief in fates, gods, and the practice of some rituals (Rodriguez, filipiniana.net).

- *Libongan* handled all matters about human births.
- *Libugan* took care of marriages.
- *Limoan* made decisions pertaining to death.
- *Bathala* or *Abba* was the supreme ruler of the universe, the most omnipotent, the omniscient. Their belief in a supreme ruler strongly suggests their belief in lesser gods.
- Early Filipinos were also *worshippers of the moon*, the *stars*, some trees, and the *change of seasons*.

- They created and kept **idols** called *lic-ha* which they themselves carved, or some unusually shaped objects which they found around. It is believed that some kept parts of the body of a dead human, for example, a bone, a tooth, or strands of hair.
- *Catalonan* was a priestess who performed worship rituals for an individual or a group, complimenting the work of priests.

▪ **Austronesian**, which means *southern islands*, is the name of the family stock from which all **Philippine languages** originated. Also known as **Malayo-Polynesian**, this was the language of the natives at the time of the Spanish conquest. Its use was noted by Pigafetta, Magellan's chronicler, and Miguel Lopez de Legazpi.

▪ The latest count of **Philippine languages** varies from one source to another. Quakenbush (7) shares the following statistics: McFarland in 1994 listed 110, Constantino in 2000 estimated 110, while Reid in the same year has 150. The highest estimate is 175. Of this number 163 are Austronesian/ Malayo-Polynesian.

▪ How the **Austronesian language** soared to this level of use is explained by Scott in a simple scenario. He thinks that the first speakers of the Austronesian language arrived in the country "as long ago as 5,000 B.C. , probably from the north" (52). In the course of time, the migrants' descendants spread throughout the archipelago, and either absorbed or replaced the population therein. This sociological integration resulted in the diversification of their original language into dozens of distinct languages, eventually replacing all earlier ones. At about the same time, people speaking other Austronesian languages entered the country from various points, thus contributing to the language diversification. The Sama-Bajaw languages may not have developed in this manner since there were probably more speakers of these languages outside of the country than there were within. Scott concludes:

If this scenario is correct, and the aforesaid exception of the Sama-Bajaws noted, all present Philippine languages were produced within the archipelago, none of them was introduced by a separate migration, and all of them are more like each other than any of them is with languages outside of the Philippines. (52)

▪ Evidence of **writing in precolonial times** is provided by documents found by the Spaniards upon their arrival in the country. The *baybayin*, an indigenous script, was already in use in Luzon when the Spaniards arrived in the island (Scott 52-53). The first expeditionary fleet of Miguel Lopez de Legazpi also found a system of writing in place when it reached Cebu in 1567. Legazpi, as quoted by Scott, writes thus:

They have their letters and characters like those of the Malays, from whom they learned them; they write them on bamboo bark and palm leaves with a pointed tool, but never is any ancient writing found among them nor word of their origin and arrival in these islands, their customs and rites being preserved by traditions handed down from father to son without any record. (55)

▪ The *baybayin* reached the Philippines through Sumatra, Java and Suwalesi but had its origin in the Sanskrit language of ancient India. Seventeen characters or letters comprise the alphabet: three vowels—*a*, *e-i*, and *o-u*-- and 14 consonants, each pronounced with an /a/ at the end: *ba*, *da*, *ga*, *ha*, *ka*, *la*, *ma*, *na*, *nga*, *pa*, *sa*, *ta*, *wa*, *ya*. The absence of the letter *r* is evident but no explanation for this has been found this far. A diacritical mark—called *kudlit*-- placed above the radical sign for a consonant would signal the use of the vowel /e/ or /i/, while a *kudlit* below the radical sign was a signal for a shift to the vowel /o/ or /u/. Absent is the *virama* or stop sign used in Sanskrit that cancels the vowel value /a/ of the consonant. Primary sources indicated the left-to-right orientation of early Philippine writing which was done on bamboo or palm leaves with the use of a knife or any other sharp material (Scott 56-58). The mastery of the *baybayin* by the early Filipinos is evidenced by their ability to read a page in any direction—from left to right or from top to bottom.

Samples of Pre-colonial Literature

▪ *Salawikain at Kasabihan (Proverbs and Sayings)*

- | | |
|---|--|
| - <i>Natutuwa kung pasalop</i>
<i>Kung singili'y napopoot. (a)</i> | - Full of good cheer while borrowing
a measure of rice
Full of wrath when you ask him to
pay it back. |
| - <i>Ang kata-katayak</i>
<i>Sukat makapagkati ng dagat. (b)</i> | - Tiny drops of water continuously draining,
enough to dry up the sea. |
| - <i>Kung ga kawaya'y tunglan</i>
<i>kung ga tugi banlugan. (c)</i> | - If it had been a bamboo,
It has too many nodes;
if it had been a yam,
much of it is tough and inedible. |

▪ *Sawikain (Idioms)*

- | | |
|-----------------------------|------------------------------|
| - <i>Kumukulo ang dugo</i> | -extremely mad |
| - <i>Isulat mo sa tubig</i> | -record it (a debt) on water |

▪ *Bulong (Chant or Curse)*

- *Tabi-tabi po, Ingkong*
Makikiraan po lamang.
- *Kayo, kayo*
Umadayo kayo. (Ilocano)
(You there, whoever and wherever you are;
Stay away.)
- *Ikaw ang nagnanakaw ng bigas ko*

*Lumuwa sana ang mga mata mo.
Mamaga sana ang katawan mo
Patayin ka ng mga anito.*

▪ **Bugtong (Riddle)**

AETA

- *Muminuddukam
A ningngijitam* (Pinnia)

(May korona pero hindi reyna,
May kaliskis pero hindi isda) (Pinya)

- *Ajar tangapakking nga niuk
Awayya ipagalliuk.* (Danum)

(Kapag hiniwa mo,
Naghihilom nang walang pilat.) (Water)

BAGOBO

- *Atuka ru sa
Anak ta maindanaw
Na ahad iddat sa:ysay
Naddinog tadsinaggaw.* (Ahung)

(Hulaan mo:
Batang Magindanaw
Abot hanggang Saysay
Ang kanyang palahaw.) (Agung)

ISNEG

- *Appel iggat
Awan na di mamilgat.*

(Sa hita ni Iggat
Lahat ay kumakaskas.) (Pulot pukyutan)

SUBANUN

- *Sintulun ni Apu' bila
Mtongow mu mondoka dun.* (Mamak)

(Sinturon ni Apu
Walang puwedeng humiram.) (Sawa)

ILOCANO

- *No nabiag inay-ayat,
No natay ibitbitin.* (Tabako)

(Kung buhay, minamahal
Kung patay, ibinibitin. (Tobacco plant/leaves)

- *Bulong ti kappakappa
Nagtallikud, nagpada.* (Lapayag)

(Dahon ng “kappakappa”
Magkatalikod, magkapareho. (Taynga)

PANGASINAN

*Mapatar ya dalin
Tinoboay garing.* (Ngipen)

Plain earth has grown ivory. (Teeth)

*Nancorona ag muet ari,
Nancapa ag muet pari.* (Manoc)

May korona di naman hari,
May kappa di naman pari. (Cock)

TAGBANWA

*Tinigbas kung sanggiring,
Ega maglaya-laya’.* (Bu’uk)

(Ako’y punong sanggiring,
Hindi namamatay kahit putulin. (Buhok)

▪ *Short Poems*

- Nag-almusal mag-isa
Kaning lamig, tinapa
Nahulog ang kutsara
Ikaw na sana, sinta.
- Tahak ng tingin,
Tulak ng sulyap, yakap,
Lapat ng titig sa balikat,
Hatak pa, kindat, hatak
- *Ang tubig ma’y malalim
Malilirip kung libdin
Itong budhing magaling
Maliwag pag hanapin.*
- *Katitibay, Ka Tulos,
Sakaling datnang agos*

No matter how deep the stream,
its depth can be fathomed;
the really difficult task
Is to find a good heart.
Stand firm, Friend Tulos,
in case a sudden rush of water

*Ako'y mumunting lumot
Sa iyo'y pupulupot.*

- *Ang sugat ay kung tinanggap
di daramdamin ang antak
ang aayaw at di mayag
galos lamang magnanaknak.*

° **Ambahan**

HANUNOO-MANGYAN
(Translated by Antoon Postma)

- *Ako mana manrigsan
sa may panayo pinggan
sa may tupas balian
ako ud nakarigsan
tinambong bahayawan
sinag-uli batangan.*
- *Anong si kanaw bulan
sinmalag na rantawan
kabaton lugod ginan
salhag mabalaw diman
no ga tayo di ngaran
kang way inunyawidan
palalay ngatay huytan
buhok ngatay tawidan
unhunon sab araw man
tida ti kanaw bulan
tida kuramo diman
may bantod pagpaday-an
may ratag pagrun-ugan
may ili pag-alikdan.*

comes,
I, a tiny bit of moss
Will cling to you.

When one submits himself
to wounding,
the intensest pain is bearable;
when one is unwilling,
even the merest scratch
can fester.

I would like to take a bath,
scoop the water with a plate,
wash the hair with lemon juice;
but I could not take a bath,
because the river is dammed
with a lot of sturdy trunks.

Look! The moon so full and bright,
shining in front of the house!
How can you explain to me,
that the rays are soft and cool?
If a man like us he were,
I would hold him by the hand!
Seize the hair to keep him back!
Grasp the clothes and make him stay!
But how could I manage that!
It is the moon in the sky!
The full moon shining so bright
going down beyond the hills,
disappearing from the plain,
out of sight beyond the rocks.

° **Songs**

DANGDANG-AY
Kalinga

[Translated by Sr. Lilia Tolentino, SPC]

- *Inneyam de oddiya
kanaranto kan sika
patiyom ka'd din guinak ay totowaa.
sisatum somsomokko
mapadas nandom-domno*

Wherever I am,
My thoughts shall always be with you.
Believe me, when I tell you,
That there is something in this peace
that I experience,

maed inyak indoma no adisika.

which you, too, probably feel.
There is no one that I ever adored but you.

*Awad ossang sabsabong
estay naataatan
elamhad no lomsaka domdo manak
maypay todan sabsabong
amyadongok kan sika
adina makibkibra obobongaak.*

There is a wilting flower.
Imagine it when it was in bloom.
The flowers may fade away
but my love for you never will.
If you care, let us then live together.

*Talayan nakkaddokyan
tangadok din tangatang
mampalkos adayowan ay dagsiyan.
tomayapak emggana
ta eyak datngon sika
sidin tangap kalinga daydayyaan.*

If I were a hawk,
I would fly to the highest mountain,
even from a distant place,
yes, from another village,
just to be able to reach you
in the land of Kalinga.

AN BALUD

Waray

[Translated by Sr. Lilia Tolentino, SPC]

- *Daw nasusunog sidsid han langit
pati han dagat nagdadalit
Bangin ha unhan, may nagcaingin,
May madlos huyog hinin hangin.*

Heaven and sea seem to be on fire.
Perhaps there's a kaingin somewhere
There's a strong wind blowing the waves.

*Inin mganga balud, mulayan han dagat
nga dit na calawdan, nagbabalatbagat.
An gabi nga dulom, an tubig maranggat
nga nacacaliaw manga dumaragat.*

These waves are toys of the sea
Coming from the ocean
Where night encounters the dark.
Bright waters give hope to seamen.

PAMUWA SA BATA

Bukidnon

[Translated by Sr. Lilia Tolentino, SPC]

- *Bulay naman binulay
Bulayan ko man kini ang bata
Nga bata nga dili ako.
Yawat na man maka dako
Manatad man ako masugo.*

Though he is not my own, I will take
care of this baby,
So that when he grows up I can request
him to do things for me.

•Myth

The Second Creation, a Tiruray myth, explains the origin of the “Tiruray Constellations”, which the Tirurays use as basis for their traditional agricultural calendar. The tribespeople, who live in the northwestern part of South Cotabato in the island of Mindanao, claim that by studying the position of certain heavenly bodies and omen calls, they get signals for the cultivation cycle particularly for the marking of swidden sites.

Read the full text of the myth on pages 13-14, *Philippine Literature: A History & Anthology* by Lumbera and Lumbera. You will need to read up on the subject—Tiruray--@ http://literaln04.tripod.com/tiruray_frame.html to enhance your appreciation of the myth. Find answers to the following questions:

1. What does “Tiruray” literally mean?
2. Describe the tribespeople’s way of life, i.e., where and how they live, and how they relate to other groups. Also, describe their contributions to visual arts.
3. The relevance of the myth to the tribespeople’s communal life has withstood the coming and going of the years. Point out details of the story which explain or attempt to explain the connection between literature and sociological activities.
4. Religious beliefs take center stage in most pre-colonial literary works. How important is religion to the *Tirurays* as revealed by the myth?

The Great Flood is a Tingguian version of the story of creation. Told from the angle of a people from the mountains, it discloses what these people consider to be grandiose and heroic, as well as paramount in their culture. For a full text of the story, refer to pages 14-15, *Philippine Literature: A History & Anthology* by Lumbera and Lumbera. For additional reading about *Tingguian* culture, please refer to http://literaln04.tripod.com/tingguian_frame.html. Answering the following questions will help you appreciate the literary piece and the culture which wrote it.

1. What part of the Philippines is “home” to the Tingguians? Locate that in the map.
2. What cultural patterns are unique to the Tingguians?
3. Describe the geographical setting of the myth. What aspects of the Tingguian physical environment are reflected therein?
4. What details about the Great Flood of the Tingguians are similar to the Great Deluge of the Old Testament?
5. Look for at least two other stories of creation from any culture. What details of the Tingguian version make it unique?

▪ *Folk Tales*

The Monkey and the Turtle is a *Bilaan* folk tale which has found wide and enthusiastic acceptance among other cultural groups. As the story cascaded from one generation to the next and flowed from one cultural group to another, it acquired slight modifications, obviously to suit the taste of the story tellers. But its authenticity as a vehicle to teach a cultural moral and tradition in an entertaining mode is not diminished by the changes.

Go over the full text of the story on pages 19 – 21, *Philippine Literature: A History & Anthology* by Lumbera and Lumbera. Consider the following guide prompts/questions.

1. Read at least two other versions of the story of the monkey and the turtle from other regions of the Philippines. List similarities and differences between the

Bilaan version and each of the other versions along setting, character, plot, conflict, and theme.

2. What Filipino beliefs and values are reflected in the story? Are regional peculiarities evident in each version?
3. Is there a common monkey-and-the-turtle theme to speak of? Or is the theme dependent on the story's regional origin?

▪ *Folk Epic*

Tuwaang Attends a Wedding is a Manuvu epic which was brought to the awareness of the literary world through an intensive folkloristic field study conducted by E. Arsenio Manuel of the University of the Philippines and the Philippine Folkloristic Society.

Who are the Manuvus? These people who constitute a subgroup of the Manobo tribe inhabit certain portions of southern Bukidnon, northeastern Cotabato, and northwestern Davao, mostly along river valleys and hillsides (de Leon, L. 1). There are four possible origins of the tribal name **Manuvu**, which is a variant of **Manobo**. One source traces the term to “Mansabu” – *man* meaning people, and *sabu* meaning river--or “river people.” Another explains that it was derived from *Banobo* which is the name of a creek below Cotabato City. Still another attributes it to the root word *man* which means “first, aboriginal” and “tuvu”, a word for “grow” or “growth”.

Historical records attest to the resoluteness of the *Manobos* in resisting Spanish colonization. Despite the conquerors' initial successes in putting up encomiendas and collecting tributes from the natives, Moro and Manobo resistance remained a big challenge. L. De Leon (2) states that a Mindanao rebellion which resulted in the death of many Spaniards was led by a Manobo chieftain. She adds that by 1877, some Christianized Manobo towns were established only to be abandoned and burned later by Manobo converts themselves before retreating to the mountains and going back to their old customs. The constant marauding by the Manobos forced the missionaries and the armed troops to withdraw from the hinterlands. It is this recalcitrance to the colonizing power which preserved the Manobo culture in its authentic form. It is this ethnic heritage that spun *Tuwaang's* story of adventure and heroism.

Read the synopsis and the excerpt on pages 25-36, *Philippine Literature: A History & Anthology* by Lumbera & Lumbera. The guide questions below can help you through your reading.

1. Why does Tuwaang decide to go to Monawon?
2. What does he arm himself with for the journey?
3. Describe a typical Manuvu wedding ceremony.
4. Tuwaang saves the Young Man of Sakadna but later takes him in a duel. How does Tuwaang overcome his opponent?
5. Research on the traditional wedding ritual of at least one Oriental country. How does this compare with the wedding ceremony attended by Tuwaang?

▪ **What the literary pieces suggest. . .**

Lumbera & Lumbera conclude that existing samples of pre-colonial literary works clearly point to a pre-Spanish Filipino culture linked to the Malays of Southeast Asia, with evident influences from Indian, Arabic, and Chinese cultures (5). These literary samples sum up the cultural treasure which the Filipinos had in their hearts and souls when the colonizers from Europe reached them in their tribal homes in the 16th century.

REVIEW QUESTIONS

Choose the letter corresponding to the most appropriate answer.

1. Rodriguez asserts that the song is the foundation of Philippine literature because:
 - a. It mirrors the simplicity of pre-colonial culture.
 - b. It embodies the people's collective aspirations in a language of their own.
 - c. It is a vehicle for conveying one's ultimate thoughts and feelings in a smooth, unencumbered cadence.
 - d. A and B only.
 - e. All of the above.
2. Which of the following statements are **not true** based on the readings? Encircle the letter corresponding to your answer.
 - a. Composing a song or a poem in pre-colonial Philippines was as much a part of daily experience as working in the field or doing a household chore.
 - b. The people's skill in creating riddles and proverbs revealed their familiarity with everyday occurrences and their keenness of their surroundings.
 - c. The epic could not be communally owned because of its unordinary length and the complexity of writing one.
 - d. Belief in a giant like the Capre, and in phantoms, witches, and ghosts is unique to Filipinos.
 - e. *Aswang* is the evil fellow to really guard against.
 - f. All Philippine folk epics have the same subject and theme.
 - g. Religion was a hindrance to the development of pre-colonial Philippine literature.
 - h. The folk epic is the only pre-colonial creative text that meets literary standards.
 - i. It is from the Malayo-Polynesian language that all local Philippine languages descended.
 - j. The transmission of pre-colonial literature was largely carried out using the *baybayin*, the ancient Filipino syllabary.
3. Read proverb letter (a). Which of the following values does it teach?
 - a. Honesty
 - b. Loyalty
 - c. Responsibility
 - d. Understanding
 - e. Truthfulness
4. What folklore dictates the recitation of the following chant?
Tabi-tabi po, Ingkong

Makikiraan po lamang.

- a. The *Tikbalang* lives on tops of trees. He might be hovering nearby.
 - b. There are unseen spirits guarding certain places of the world, including parks,
 - c. It is discourteous to not ask permission to pass in front of or beside another person.
5. Riddles are meant to entertain as well as gauge somebody's wit. Aside from the rhyme and the meter they carry, what other characteristics make them qualify as "a piece of literature"?
- a. They use the language of the people which created them.
 - b. They reflect what their creators cherish and value, using an organizational pattern that bespeaks unity and clarity.
 - c. A riddle, like a poem, is a compact expression of an idea.
6. What theme can be drawn from the following short poem?

*When one submits himself
to wounding,
the intensest pain is bearable;
when one is unwilling,
even the merest scratch
can fester.*

- a. Problems and trials make us stronger.
- b. Love is a person's mightiest weapon.
- c. Success is the prize of hard work.

Read the poem Hanunoo-Mangyan, then answer the following questions.

7. What dominant image do you see in Stanza 1?



8. Look closely at Stanza 2. What dominant image do you see?



9. In not less than five sentences, explain what the Mangyans considered dear and worthy based on the message of the poems. Support your explanation with details from the poem.

10. Find details in the Tiruray myth, *The Second Creation*, which explain the people's continuing adherence to traditional agriculture in this age of science and technology.

11. The following statements are **not true** based on the biblical story of the Great Deluge and the Tinggian version of the story of creation—The Great Flood—**except**:
- The Tinggian flood is a result of a furious two-sided battle between two gods while the Biblical deluge is a two-sided battle between God and his errant people.
 - In both stories, the survivors take refuge on a mountain top.
 - Both stories attempt to explain a new beginning, a second creation.
 - In both stories, there are only two survivors from whom the new creation originated.
 - The story of the Biblical deluge is more acceptable literary text than the Tinggian story.
12. Fables and folk tales are powerful media for the transmittal and perpetuation of desirable cultural traditions because:
- They appeal to audiences across sociological-psychological backgrounds.
 - Stories with human themes articulated by non-human characters are generally highly engaging.
 - Fables and folk tales are written specifically to reach the level of common, ordinary folks and do not require critical and creative thinking.
 - A and B only
 - All of the above
13. Which of the following statements is **true** based on the Bilaan version of The Monkey and the Turtle?
- Between the turtle and the monkey, the latter is the more noble character.
 - The turtle did not show any flaw of character and is, therefore, the noblest among the characters.
 - Among the characters, it is the *tabkuko* who carries no sense of nobility.

- d. The deer did not really mean to help the monkeys. He was just biding the turtle's time.
- e. All of the above

14. List at least three Filipino values and three beliefs reflected or implied in the story of the monkey and the turtle. Rank the values/beliefs in the order of their relevance to the furtherance of Filipino cultural development.

Values	Rank
1.	
2.	
3.	
Beliefs	Rank
1.	
2.	
3.	

15. What are the qualities of Tuwaang which make him a hero among the Manuvus. List at least five from the most important to the least important.

Spanish Colonialism (1565 – 1897)

“Today’s events are tomorrow’s history, yet events seen by the naked eye lack the depth and breadth of human struggles, triumphs and suffering.

Writing history is writing the soul of the past...

so that the present generation may learn from past mistakes, be inspired by their ancestor’s sacrifices, and take responsibility for the future.”

(Epifanio de los Santos)

■ Historical Background

The Spanish Period was believed to have started during the time of Miguel Lopez de Legazpi, the first Governor-General in the Philippines who was responsible for establishing peace with various indigenous tribes. During these times, many changes occurred in the lives of Filipinos. They embraced the Catholic religion, were baptized, and changed their names, including their lifestyles which became more sophisticated through a long period of exposure to the lifestyle of the colonizers. Literature started to flourish during his time. This continued until the Cavite Revolt in 1872.

■ Developments in Literature

- Before the 19th century, there was already monopoly of printing presses by religious orders. Early written literature was mostly with religious content. The first book ever published by the Dominican's printing press was *Doctrina Cristiana* (Christian Doctrine 1593). A few more years later, the Franciscans, Jesuits, and Augustinians also put up their respective presses and printed catechism and confession manuals.
- In the poem "*May Bagyo Ma't May Rilim*", [Lumbera & Lumbera, 1997] we could see the pre-colonial influence in the poem as well as the Christian influence by the Spaniards. The anonymous author (1605) used the seven-syllable line, the monorime, and the *talinghaga* (parable) all of which could be found in pre-colonial literary pieces. However, the theme and style are an influence of the Spaniards. The poem uses turbulent nature imagery to affirm Christian heroism.
- The Spaniards gave oral literature a spray of Christianity, perhaps to please the early Filipinos. The Spanish colonizers gave more attention to catechism. Christian narrative poems were written like *Ang Mahal na Pasyon*, (the passion, death, and resurrection of Jesus Christ), basically to replace the epic poems of the pagan past. Gradually, the Spaniards were changing the cultures, traditions, and the literary pieces that the early Filipinos had grown up with and were already used to, and were starting to infuse their own beliefs in the Philippines, starting with these Christian narrative poems.
- Spanish colonization brought about great cultural changes which also greatly altered the *content*, *medium* and *form* (Villanueva, 2009) of Philippine literature.
- The *content* of literature was mostly religious: lives of saints, religious books, prayers, psalms, Marian hymns, and the *Pasyon*. The Spaniards needed interpreters and translators to reach the inhabitants faster and to enhance the evangelization process. To fill this need, they taught selected inhabitants to speak the Spanish language while they themselves studied and acquired the native languages. They introduced the Roman alphabet.
- The *medium* of literature became trilingual: the Castilian language, Tagalog, and some dialects of various communities. Oral literature could not be erased from the memories of

our ancestors, but when the Roman alphabet replaced the syllabary of the natives, literature began to appear in print.

- Ancient literary *forms* were enriched with the various literary forms patterned after European metrical romances (*korido* and *awit*), *zarzuela*. [There is some debate as to when the first sarsuwela in the vernacular was written and produced. Doreen Fernandez and Isagani Cruz claim that the first local sarsuwela was staged on September 1, 1900—American period], and recreational plays (*duplo*, *moro-moro*, *juego de prenda*, *komedya*).
- In the 18th century, secular literature from Spain in the form of medieval ballads inspired the native poetic-drama form called the *komedya*, later to be called *moro-moro* because these often dealt with the theme of Christians triumphing over Moslems [Lumbera, as cited by Macansantos & Macansantos, 2010]. Jose de la Cruz (1746 - 1829) was the foremost exponent of the *komedya* during his time.

Literature assumed the role of catalyst, a tool for the awakening of the Filipino, long enslaved and plundered by the *conquistadores*. The writings of Jose Rizal, Marcelo H. del Pilar, Francisco Baltazar or Balagtas, among many others, exposed the abuses of the Spaniards and the colonial mentality and subservience of the Filipino. To the colonizers, these writings were revolutionary in nature that only the expurgated copies of Rizal's novels (*Noli* and *Fili*) were allowed for limited circulation. While the literary medium was trilingual, most writings were in Spanish and Tagalog.

■ Spanish Influences on Philippine Literature

The Spaniards colonized the Philippines for more than three centuries and due to the long period of colonization, the Spaniards have exerted a strong influence on our literature.

1. The pre-Hispanic Philippine writing system called Baybayin (Alibata) was replaced by the Roman alphabet.
2. The teaching of the Christian Doctrine became the basis of religious practices.
3. The Spanish language which became the literary language during this time lent many of its words to our language.
4. European legends and traditions brought here became assimilated in our songs, *corridos*, and *moro-moros*.
5. Ancient literature was collected and translated to Tagalog and other dialects.
6. Many grammar books were printed in Tagalog, Ilocano and Visayan languages and periodicals during these times gained a religious tone.

A. The First Books

1. *Ang Doctrina Cristiana* (The Christian Doctrine) was the first book printed in the Philippines in 1593 and was written by Fr. Juan de Placencia and Fr. Domingo Nieva in Tagalog and Spanish. It contained the *Pater Noster* (Our Father), *Ave Maria* (Hail Mary), *Regina Coeli* (Hail Holy Queen), the Ten Commandments of God, the Commandments of the Catholic Church, the Seven Mortal Sins, Rituals for Confession, and the Catechism.

2. *Nuestra Señora del Rosario*, the second book printed in the Philippines was written by Fr. Blancas de San Jose in 1602, and printed at the UST Printing Press with the help of Juan de Vera, a Chinese mestizo. It contains the biographies of saints, novenas, and questions and answers on religion.

3. *Libro de los Cuatro Postprimeras de Hombre*, written in Spanish and Tagalog, [it] was the first book printed in typography.

4. *Ang Barlaan at Josaphat* is a biblical story in 556 pages printed in the Philippines and translated to Tagalog from Greek by Fr. Antonio de Borja. It is believed to be the first Tagalog novel published in the Philippines even if it is only a translation. The Ilocano translation in poetry was done by Fr. Agustin Mejia.

5. *Ang Pasyon* (The Passion) is about the life and sufferings of Jesus Christ and is read only during Lent. There were 4 versions of this in Tagalog and each version was named after the writer: the Pilapil version by Mariano Pilapil of Bulacan, 1814; the de Belen version by Gaspar Aquino de Belen of Bataan, 1704; the de la Merced version by Aniceto de la Merced of Norzagaray, Bulacan, 1856, and the de Guia version by Luis de Guia, 1750.

6. *Urbana at Felisa* was written by Modesto de Castro, the Father of Classic Prose, in Tagalog. These are letters between two sisters, Urbana and Felisa, and have influenced greatly the behavior of people in society because the letters dealt with good behavior.

7. *Ang Mga Dalit kay Maria* (Psalms for Mary) is a collection of songs praising the Virgin Mary. Fr. Mariano Sevilla, a Filipino priest, wrote this in 1865 and it was popular especially during the Maytime *Flores de Mayo* festival.

B. Literary Compositions

1. *Arte y Reglas de la Lengua Tagala* (Art and Rules of the Tagalog Language) was written by Fr. Blancas de San Jose and translated to Tagalog by Tomas Pinpin in 1610.

2. *Compendio de la Lengua Tagala* (Understanding the Tagalog Language) was written by Fr. Gaspar de San Agustin in 1703.

3. *Vocabulario de la Lengua Tagala* (Tagalog Vocabulary) is the first Tagalog dictionary. It was written by Fr. Pedro de San Buenaventura in 1613.

4. *Vocabulario de la Lengua Pampanga* (Pampanga Vocabulary), written by Fr. Diego in 1732, was the first book in Kapampangan.

5. *Vocabulario de la Lengua Bisaya* (Bisayan Vocabulary), written by Mateo Sanchez in 1711, was considered the best language book in Visayan.

6. *Arte de la Lengua Ilokana* (The Art of the Ilocano Language) is the first Ilocano grammar book by Francisco Lopez.

7. *Arte de la Lengua Bicolana* (The Art of the Bicol Language) is the first book in the Bicol language and was written by Fr. Marcos Lisbon in 1754.

C. Folk Songs

Folk songs became widespread in the Philippines with each region having its folk song, from the lowlands to the mountains of Luzon, Visayas and Mindanao. Folk songs manifest the artistic feelings of the Filipinos and show their innate appreciation for and love of beauty. Examples are *Leron-Leron Sinta*, *Pamulinawen*, *Dandansoy*, *Sarong Banggi* and *Atin Cu Pung Singsing*.

D. Recreational Plays

There are many recreational plays performed by Filipinos during the Spanish time and almost all of them were in poetic form. Here are examples.

1. *Tibag*. The word *tibag* means “to excavate”. This ritual was brought by the Spaniards to remind the people about the search of St. Helena for the Cross on which Jesus died.

2. *Lagaylay*. This is a special occasion for the Pilareños of Sorsogon during Maytime to get together. As early as April, the participating ladies are chosen and sometimes, mothers volunteer their girls in order to fulfill a vow made during an illness or for a favor received. In some parts of Bicol, a different presentation is made but the objective is the same –praise, respect and offering of love to the Blessed Cross by St. Helena on the mound she had dug into.

3. *Sinakulo*. A drama performance to commemorate the Passion and Death of Jesus Christ. There are two kinds: the *Cantada* and *Hablada*. In the *Hablada*, the lines are spoken in a more deliberate manner showing the rhythmic measure of each verse and the rhyming in each stanza and is more dignified in theme. The *Cantada* is chanted like the Pasyon. The *Sinakulo*, which is performed by participants in costume, is written in octosyllabic verse, with 8 verses to a stanza. The full-length versions take about 3 nights of staging, and performers are carefully chosen for their virtuous life. One performs the role of Jesus Christ and another, the role of the Virgin Mary.

4. *Panunuluyan*. A presentation made before 12:00 midnight on Christmas Eve which depicts the search of the Virgin Mary and St. Joseph for an inn wherein to deliver the baby Jesus.

5. *Salubong* (or *Panubong*). An Easter play that dramatizes the meeting of the Risen Christ and his Mother.

6. *Carillo* (Shadow Play). A form of dramatic entertainment performed on a moonless night during a town fiesta or on dark nights after a harvest. This shadow play is made by projecting cardboard figures before a lamp against a white sheet. The figures are moved like marionettes whose dialogues which are produced by some experts, are drawn from a *korido* or *awit* or some religious play interspersed with songs. These are called by various names in different places: *carillo* in Manila, Rizal and Batangas and Laguna; *titres* in Ilocos Norte, Pangasinan, Bataan, Capiz and Negros; *titiri* in Zambales; *gagalo* or *kikimut* in Pampanga and Tarlac; and *aliala* in La Union.

7. *Sarsuwela*. Considered the father of the drama, it is a musical comedy or melodrama in three acts. It dealt with man’s passions and emotions like love, hate, revenge, cruelty, avarice or some social or political problem.

8. *Sainete*. A short musical comedy popular during the 18th century. It was an exaggerated comedy shown between acts of long plays and was mostly performed by characters from the lower classes with themes taken from everyday life scenarios.

E. Moro-moro

Like the *sinakulo*, the *moro-moro* is presented also on a special stage and performed during town fiestas to entertain the people and to remind them of their Christian religion. The plot is usually that of a Christian princess or a nobleman’s daughter who is captured by the Mohammedans. The father organizes a rescue party, composed of Christians, and fighting between the Moros and the Christians ensues. The Mohammedans are defeated by some miracle

or Divine Intercession and they are converted to Christianity. In some instances, the whole kingdom is baptized and converted. One example of this is *Prinsipe Rodante*.

F. Karagatan

This is a poetic vehicle of a socio-religious nature held in connection with the death of a person. In this contest, more or less formal, a ritual is performed based on a legend about a princess who dropped her ring into the middle of the sea and who offers her hand in marriage to anyone who can retrieve it. A leader starts off with an extemporaneous poem announcing the purpose. He then spins a *lumbo* or *tabo* marked with a white line. Whoever comes in the direction of the white line when the spinning stops gets his turn to “go into the sea to look for the ring.” This means a girl will ask him a riddle and if he is able to answer, he will offer the ring to the girl.

G. Duplo

The *duplo* replaces the *karagatan*. This is a poetic joust in speaking and reasoning. The roles are taken from the Bible and from proverbs and sayings. It is usually played during wakes for the dead.

H. Dung-aw

This is a chant in free verse by a bereaved person or his representative beside the corpse. No definite meter or rhyming scheme is used. The person chanting it freely recites in poetic rhythm according to his feelings, emotions and thoughts. It is personalized and usually deals with the life, sufferings and sacrifices of the dead and includes apologies for his misdeed. This is a pre-colonial form which was carried over to this period with several authors including it in their list of “ancient literary forms”.

I. Awit and Korido

Awit. It is sung or recited slowly, thus making it easier for people to relate with it; each stanza has 12 syllables. It is more realistic than *korido* because its meaning is very close to history, and it expresses a lively or vibrant feeling. *Florante at Laura* [see Francisco Balagtas] is an example of *awit*.

Korido. It is sung or recited fast, the size of each stanza is 8 syllables, the subject is mostly about legends and fantasy, and the characters have supernatural powers sometimes. This literary genre expresses a deep religious feeling. *Ibong Adarna* [see Jose dela Cruz] is an example of *korido*.

Both literary forms can be in the form of a song or can be delivered orally, with each stanza consisting of a quatrain. Some use these two interchangeably because distinction is not clear.

REVIEW QUESTIONS 1

1. What changes took place in the lives of the Filipinos during the Spanish Period?

2. Describe briefly the changes brought about by Spanish colonization in terms of the content, medium and form of Philippine literature.

3. What was the role of literature during the time of the Spanish colonizers?

4. Match the following literary work with its author in Column B:

Column A	Column B
___ 1. Author of <i>Ang Pasyon</i> (Bataan: 1704)	A. Fr. P. San Buenaventura
___ 2. Author of <i>Urbana at Felisa</i> (prose)	B. Fr. Blancas de San Jose
___ 3. Author of <i>Ang Mga Dalit kay Maria</i> (1865)	C. Modesto de Castro
___ 4. Author of <i>Arte y Reglas de la Lengua Tagala</i> (1610)	D. Mateo Sanchez
___ 5. Author of <i>Compendio de la Lengua Tagala</i> (1703)	E. Fr. Diego
___ 6. Writer of the first Tagalog dictionary (1613)	F. Gaspar Aquino de Belen
___ 7. Writer of the first book in Kapampangan (1732)	G. Francisco Lopez
___ 8. Author of the best language book in Visayan (1711)	H. Fr. Mariano Sevilla
___ 9. Author of the first Ilocano grammar book	I. Fr. Marcos Lisbon
___ 10. Writer of the first book in the Bicol language (1754)	J. Fr. Gaspar de San Agustin

5. Describe briefly what a *moro-moro* is.

6. Describe briefly what *karagatan* is.

7. Compare and contrast *awit* and *korido*.

8. Match the following titles and/or events with the corresponding answers in Column B:

Column A	Column B
☐ 1. Pre-hispanic Philippine writing system	A. Dung-aw
☐ 2. First book ever published in 1953	B. Baybayin (Alibata)
☐ 3. Christian narrative poem	C. Ang Barlaan at Josaphat
☐ 4. Second book printed in 1602	D. Ang Mahal na Pasyon
☐ 5. First book printed in typography	E. Cantada
☐ 6. First Tagalog novel published in the Philippines	F. Salubong
☐ 7. Play on the search of St. Helena for the Cross	G. Nuestra Sra. Del Rosario
☐ 8. Play during Maytime for Pilareños in Sorsogon	H. Sainete
☐ 9. Type of Sinakulo	I. Carillo
☐ 10. Easter play on meeting of the Risen Christ and his Mother	J. Sarsuwela
☐ 11. Shadow play	K. Panunuluyan
☐ 12. Play considered as the father of the drama	L. Doctrina Cristiana
☐ 13. Musical comedy popular during the 18 th century	M. Duplo
☐ 14. Play performed during wakes for the dead	N. Lagaylay
☐ 15. Chant that includes apologies for misdeeds of the dead	O. Tibag
☐ 16. Presentation before 12:00 midnight on Christmas Eve	P. Libro de los Cuatro
	Postprimeras de Hombre

■ The Period of Enlightenment (1872-1898)

After 300 years of passivity under Spanish rule, the Filipino spirit awakened when the three Filipino priests--Mariano Gomez, Jose Burgos and Jacinto Zamora (Gomburza)-- were guillotined without sufficient evidence of guilt. This occurred on February 17, 1872 in Bagumbayan, Manila. The enlightenment was buttressed by the spirit of liberalism which flowed in when the Philippines opened its doors to world trade and by the coming of a liberal leader in the person of Spanish Governor Carlos Maria de la Torre.

The Spaniards were unable to suppress the tide of rebellion among the Filipinos. The once religious spirit transformed itself into one of nationalism and the Filipinos demanded changes in the government and in the church.

A. Propaganda Movement (1872-1896)

This movement was spearheaded mostly by the intellectual middle-class like Jose Rizal, Marcelo del Pilar, Graciano Lopez Jaena, Antonio Luna, Mariano Ponce, Jose Ma. Panganiban, and Pedro Paterno. The objectives of this movement were to seek reforms and changes along critical aspects:

1. To get equal treatment for the Filipinos and the Spaniards under the law.
2. To make the Philippines a colony of Spain.
3. To restore Filipino representation in the Spanish Cortes.
4. To Filipinize the parishes.
5. To give the Filipinos freedom of speech, freedom of the press, freedom of assembly and the right for redress of grievances.

B. Highlights of the Propaganda Movement

The three principal leaders of the Propaganda movement were Jose P. Rizal, Marcelo H. del Pilar and Graciano Lopez Jaena. Here are the highlights of their work with the Movement.

1. Jose P. Rizal (1861-1896)

Jose Protacio Rizal Mercado Alonzo y Realonda was born on June 19, 1861 in Calamba, Laguna. His mother, Teodora Alonzo, was his first teacher. He studied at the Ateneo de Manila, took medicine at UST and finished at the Universidad Central of Madrid. He also studied at the University of Berlin, Leipzig and Heidelberg. He died by musketry in the hands of the Spaniards on December 30, 1896 in Bagumbayan (now Luneta), Manila on charges of sedition and rebellion against the Spaniards. His pen names were Laong-Laan and Dimasalang.

Through Rizal's literary works, he opened the minds of the Filipino people to fight for their rights in their own country. His two famous novels with highly nationalistic and revolutionary ideas, *Noli Me Tangere* and *El Filibusterismo*, exposed the arrogance and despotism of the Spanish clergy and the abuses of the non-ecclesiastical officials. These novels provoked the animosity of those in power and these literary works led him into trouble with the Spanish officials. He was imprisoned at Fort Santiago from July 6-15, 1892 then exiled to

Dapitan until 1896. During his exile, the rebellion by the militant secret society *Katipunan* had become a full blown revolution and his enemies lost no time in pressing him down. They were able to enlist witnesses that linked him with these revolts and he was again locked up in Fort Santiago on November 3, 1896. He was convicted of rebellion, sedition and of forming illegal associations. In his prison cell, he wrote the poem *Mi Ultimo Adios* (My Last Farewell), a masterpiece, expressing not only his love for his country but also that for his countrymen.

- Rizal's Books and Writings

1. *Noli Me Tangere*. This was the novel that gave spirit to the propaganda movement and paved the way to the revolution against Spain. In this book, he courageously exposed the evils in the Spanish-run government in the Philippines. The Spaniards prohibited the reading of this novel but a lot of translations were able to enter stealthily in the country even if it meant death to those caught in possession of them. The *Noli* gave Philippine literature the immortal characters Maria Clara, Juan Crisostomo Ibarra, Elias, Sisa, Pilosopong Tasio, Doña Victorina, Kapitana Maria, Basilio and Crispin.

The first of two canonical 19th-century novels, *Noli Me Tangere* revolves around Crisostomo Ibarra who, after a seven-year stay in Europe to study, comes home to his town of San Diego, brimming with the desire to contribute to the development of the townspeople. More specifically, as a reformist, he aims to make education accessible to more people. His idealism, however, cannot bear fruit because of insidious forces bent on destroying him. Ibarra learns that his father, Don Rafael, had been embroiled in a conflict with Padre Damaso, who eventually causes his humiliation and death. It is not only political power that the friar wields; he has also used power to seduce the mother of Maria Clara, Ibarra's sweetheart. Ibarra has another enemy in the person of Padre Salvi, who lusts after Maria Clara. It is also Padre Salvi who almost causes Ibarra's death at the groundbreaking ceremonies for the school. Things come to a head when Ibarra is implicated in a failed uprising instigated by Padre Salvi. The young man is imprisoned but is eventually rescued by Elias, whose life Ibarra has saved in the past. As the novel ends, the thoroughly disillusioned Ibarra sees a bleak future.

2. *El Filibusterismo*. This is a sequel to the *Noli*. While the *Noli* exposed the evils in society, the *Fili* exposed those in the government and in the church. Consequently, the *Noli* has been dubbed the novel of society while the *Fili* is that of politics.

The sequel to *Noli Me Tangere*, the *El Filibusterismo*, offers a much bleaker picture of the last decades of the 19th century. Crisostomo Ibarra, the reformist hero of the earlier novel, has come back to the Philippines as the enigmatic stranger named Simoun, a rich jeweller. Driven by hatred and a fierce desire to avenge his sufferings, and to rescue Maria Clara from the nunnery where she has fled, Simoun embarks on a crusade to corrupt and thus weaken various institutions that would eventually lead to a bloody revolution. He plans systematically and plots with various characters, including Basilio, to bring about the downfall of the government. The first plot fails, as does the second one. Simoun, carrying his huge stash of jewelry, flees to the mountain retreat of Padre Florentino, who absolves the dying man from his sins. The novel ends as the priest throws Simoun's treasures into the sea with the hope that they could be retrieved and used only for the good of the people.

3. *Mi Ultimo Adiós* (My Last Farewell). This is a poem written by Rizal while he was incarcerated at Fort Santiago and is one that can compare favorably with the best in the world. It is said that he wrote it with no trembling hands and no erasures on a commercial blue-lined paper measuring 9.5 cm wide and 15.5 cm long. The poem is untitled, undated and unsigned. Rizal hid it inside an alcohol stove he was using. In the afternoon of December 29, 1896, Rizal gave this alcohol stove as a gift to his younger sister Trinidad and whispered: "There is something inside." The poem has been translated into major languages of the world, and in many dialects. Below is the text of the poem.

Mi Ultimo Adiós

1 Adiós, Patria adorada, región del sol querida,
Perla del Mar de Oriente, nuestro perdido Edén!
A darte voy alegre la triste mustia vida,
Y fuera más brillante más fresca, más florida,
También por tí la diera, la diera por tu bien.

2 En campos de batalla, luchando con delirio
Otros te dan sus vidas sin dudas, sin pesar;
El sitio nada importa, ciprés, laurel ó lirio,
Cadalso ó campo abierto, combate ó cruel martirio,
Lo mismo es si lo piden, la patria y el hogar.

3 Yo muero cuando veo que el cielo se colora
Y al fin anuncia el día trás lóbrego capuz;
Si grana necesitas para teñir tu aurora,
Vierte la sangre mía, derrámala en buen hora
Y dórela un reflejo de su naciente luz.

4 Mis sueños cuando apenas muchacho adolescente,
Mis sueños cuando jóven ya lleno de vigor,
Fueron el verte un día, joya del mar de oriente
Secos los negros ojos, alta la tersa frente,
Sin ceño, sin arrugas, sin manchas de rubor.

5 Ensueño de mi vida, mi ardiente vivo anhelo,
Salud! te grita el alma que pronto va á partir!
Salud! ah que es hermoso caer por darte vuelo,
Morir por darte vida, morir bajo tu cielo,
Y en tu encantada tierra, la eternidad dormir.

6 Si sobre mi sepulcro vieres brotar un día
Entre la espesa yerba sencilla, humilde flor,
Acércala a tus labios y besa al alma mía,
Y sienta yo en mi frente bajo la tumba fría
De tu ternura el soplo, de tu hálito el calor.

7 Deja a la luna verme con luz tranquila y suave.
Deja que el alba envíe su resplandor fugaz,
Deja gemir al viento con su murmullo grave,
Y si desciende y posa sobre mi cruz un ave
Deja que el ave entone su cántico de paz.

8 Deja que el sol ardiendo las lluvias evapore
Y al cielo tornen puras con mi clamor en pos,
Deja que un ser amigo mi fin temprano llore
Y en las serenas tardes cuando por mi alguien ore
Ora también, Oh Patria, por mí descanso a Dios!

9 Ora por todos cuantos murieron sin ventura,
Por cuantos padecieron tormentos sin igual,
Por nuestras pobres madres que gimen su amargura;
Por huérfanos y viudas, por presos en tortura
Y ora por tí que veas tu redención final.

10 Y cuando en noche oscura se envuelva el cementerio
Y solos sólo muertos queden velando allí,
No turbes su reposo, no turbes el misterio
Tal vez acordes oigas de cítara ó salterio,
Soy yo, querida Patria, yo que te canto a tí.

11 Y cuando ya mi tumba de todos olvidada
No tenga cruz ni piedra que marquen su lugar,
Deja que la are el hombre, la esparza con la azada,
Y mis cenizas antes que vuelvan a la nada,
El polvo de tu alfombra que vayan a formar.

12 Entonces nada importa me pongas en olvido,
Tu atmósfera, tu espacio, tus valles cruzaré,
Vibrante y limpia nota seré para tu oído,
Aroma, luz, colores, rumor, canto, gemido
Constante repitiendo la esencia de mi fe.

13 Mi Patria idolatrada, dolor de mis dolores,
Querida Filipinas, oye el postrer adiós.
Ahí te dejo todo, mis padres, mis amores.
Voy donde no hay esclavos, verdugos ni opresores,
Donde la fe no mata, donde el que reyna es Dios.

14 Adiós, padres y hermanos, trozos del alma mía,
Amigos de la infancia en el perdido hogar,
Dad gracias que descanso del fatigoso día;
Adiós, dulce extrangera, mi amiga, mi alegría,
Adiós, queridos seres morir es descansar.

My Last Farewell

(This is the 1911 translation by Charles Derbyshire of the original poem in Spanish)

1 Farewell, dear Fatherland, clime of the sun caress'd
Pearl of the Orient seas, our Eden lost!,
Gladly now I go to give thee this faded life's best,
And were it brighter, fresher, or more blest
Still would I give it thee, nor count the cost.

2 On the field of battle, 'mid the frenzy of fight,
Others have given their lives, without doubt or heed;
The place matters not-cypress or laurel or lily white,
Scaffold or open plain, combat or martyrdom's plight,
It's ever the same, to serve our home and country's need.

3 I die just when I see the dawn break,
Through the gloom of night, to herald the day;
And if color is lacking my blood thou shalt take,
Pour'd out at need for thy dear sake
To dye with its crimson the waking ray.

4 My dreams, when life first opened to me,
My dreams, when the hopes of youth beat high,
Were to see thy lov'd face, O gem of the Orient sea
From gloom and grief, from care and sorrow free;
No blush on thy brow, no tear in thine eye.

5 Dream of my life, my living and burning desire,
All hail! cries the soul that is now to take flight;
All hail! And sweet it is for thee to expire ;
To die for thy sake, that thou mayst aspire;
And sleep in thy bosom eternity's long night.

6 If over my grave some day thou seest grow,
In the grassy sod, a humble flower,
Draw it to thy lips and kiss my soul so,
While I may feel on my brow in the cold tomb below
The touch of thy tenderness, thy breath's warm power.

7 Let the moon beam over me soft and serene,
Let the dawn shed over me its radiant flashes,
Let the wind with sad lament over me keen ;
And if on my cross a bird should be seen,
Let it trill there its hymn of peace to my ashes.

8 Let the sun draw the vapors up to the sky,
And heavenward in purity bear my tardy protest
Let some kind soul o'er my untimely fate sigh,
And in the still evening a prayer be lifted on high
From thee, O my country, that in God I may rest.

9 Pray for all those that hapless have died,
For all who have suffered the unmeasur'd pain;
For our mothers that bitterly their woes have cried,
For widows and orphans, for captives by torture tried
And then for thyself that redemption thou mayst gain.

10 And when the dark night wraps the graveyard around
With only the dead in their vigil to see
Break not my repose or the mystery profound
And perchance thou mayst hear a sad hymn resound
'T is I, O my country, raising a song unto thee.

11 And even my grave is remembered no more
Unmark'd by never a cross nor a stone
Let the plow sweep through it, the spade turn it o'er
That my ashes may carpet earthly floor,
Before into nothingness at last they are blown.

12 Then will oblivion bring to me no care
As over thy vales and plains I sweep;
Throbbing and cleansed in thy space and air
With color and light, with song and lament I fare,
Ever repeating the faith that I keep.

13 My Fatherland ador'd, that sadness to my sorrow lends
Beloved Filipinas, hear now my last good-by!
I give thee all: parents and kindred and friends
For I go where no slave before the oppressor bends,
Where faith can never kill, and God reigns e'er on high!

14 Farewell to you all, from my soul torn away,
Friends of my childhood in the home dispossessed !
Give thanks that I rest from the wearisome day !
Farewell to thee, too, sweet friend that lightened my way;
Beloved creatures all, farewell! In death there is rest!

4. *Sobre la Indolencia de los Filipino* (On the Indolence of the Filipinos). An essay on the so-called Filipino indolence and an evaluation of the reasons for such allegations.

5. *Filipinas Dentro de Cien Años* (The Philippines Within a Century). An essay predicting the increasing influence of the U.S. in the Philippines and the decreasing interest of Europe. Rizal predicted that if there is any other colonizer of the Philippines in the future, it would be the U.S.

6. *A la Juventud Filipina* (To the Filipino Youth). A poem Rizal dedicated to the Filipino youth studying at the University of Santo Tomás (UST).

7. *El Consejo de los Dioses* (The Council of the Gods). An allegorical play manifesting admiration for Miguel López de Cervantes.

8. *Junto al Pasig* (Beside the Pasig River). A poem written by Rizal when he was 14 years of age.

9. *Me Piden Versos* (You Asked Me for Verses, 1882) and *A las Flores de Heidelberg* (To the Flowers of Heidelberg). Two poems manifesting Rizal's unusual depth of emotion.

10. *Notas a la Obra: Sucesos de las Filipinas por el Dr. Antonio de Morga* (Notes on Philippine Events by Dr. Antonio de Morga, 1899).

11. *P. Jacinto: Memorias de un Estudiante de Manila* (P. Jacinto: Memoirs of a Student of Manila, 1882). 12. *Diario de Viaje de Norteamérica* (Diary of a Voyage to North America, 1888).

The figure of Rizal dominates Philippine literature until the present day. Liberalism led to education of the natives and the ascendancy of Spanish. But Spanish was undermined by the very ideas of liberation that it helped spread, and its decline led to innate ideas and a resurgence of literature in the native languages.

2. Marcelo H. del Pilar (1850-1893)

Marcelo H. del Pilar is popularly known for his pen names: Plaridel, Pupdoh, Piping Dilat and Dolores Manapat. He was born at Cupang, San Nicolas, Bulacan on August 30, 1850. He established the *Diariong Tagalog* in 1883 where he exposed the evils of the Spanish government in the Philippines and in order to avoid the false accusations hurled at him by the priests. To avoid banishment, he was forced to travel to Spain in 1888. He was assisted by Fr. Serrano Laktaw in publishing a different Catechism and Passion Book which made fun of priests. They also made the *Dasalan at Tocsohan* and *Kaiigat or Caiigat Kayo* taken from the word *igat*, a kind of snake fish or eel.

Upon his arrival in Spain, he replaced Graciano Lopez Jaena as editor of *La Solidaridad*, a paper which became the vehicle through which reforms in the government could be worked out. This did not last long for he got sick and reached Hong Kong from where he could arouse his countrymen. He died of tuberculosis in Spain but before he died, he asked his companions to tell his wife and children that he was sorry he wasn't able to bid them goodbye; to tell others about the fate of his countrymen and to continue helping the country.

Del Pilar has truly earned a niche in the history of our nation. Even today, countless streets have been named after him and above all, his patriotism and bravery will remain alive in our memories.

- Del Pilar's Writings

1. *Pag-ibig sa Tinubuang Lupa* (Love of Country). Translated from the Spanish *Amor Patria* of Rizal, published on August 20, 1882, in *Diariong Tagalog*.

2. *Kaiigat Kayo* (Be Like the Eel). A humorous and sarcastic remarks in answer to Fr. Jose Rodriguez in the novel *Noli* of Rizal, published in Barcelona in 1888. He used Dolores Manapat as pen name.

3. *Dasalan at Tocsohan* (Prayers and Jokes). Similar to a catechism but sarcastically done against the parish priests, published in Barcelona in 1888. Because of this, del Pilar was called "filibuster." The article was done in admirable tone of supplication and excellent use of Tagalog. Below is the article in the original text along with the modern spelling [Wikipedia.org].

Pagsisisi

Panginoon kong Fraile, Dios na hindi totoo at labis nang pagkatuo gumaga at sumalakay sa akin: pinagsisihan kong masakit sa tanang loobang dilang pag-asa lo sa iyo, ikaw nga ang dugo ko. Panginoon ko at kaauay ko na inihibik kong lalo sa lahat, nagtitika akong matibay na matibay na dina muli-muling mabubuyo sa iyo: at lalayuan ko na ang mga babae ko at pangingilagan ang balanang makababala nang loob ko sa pag-asa sa iyo, macalilibat nang dating sakit nang manga bulsa ko, at nagtitika naman acong maglalathala nang dilang pagcadaya ko umaasa akong babambuhin ka rin, alang-alang sa mahal na panyion at pangangalakal mo nang Cruz, sa pag-ulol sa akin. Siya naua.

Ang Ama Namin

Amain naming sumasakumbento ka, sumpain ang ngalan mo, malayo sa amin ang kasakiman mo, kitlin ang leeg mo dito sa lupa para ng sa langit. Saulan mo kami ngayon ng aming kaning iyong inaaraw-araw at patawanin mo kami gaya ng pagtawa mo kung kami nakukuwaltahan mo; at huwag mo kaming ipahintulot sa iyong mapanukso at iadya mo kami sa masama mong dila. Amen.

Ang Aba Ginoong Barya

Aba ginoong barya nakapupuno ka nang alkansya ang Fraile ay sumasainyo bukod ka niyang pinagpala't pina higit sa lahat, pinagpala naman ang kaban mong mapasok. Santa Barya Ina nang Deretsos, ipanalangin mo kaming huwag anitan ngayon at kami ipapatay. Siya naua...

Ang Aba Po Santa Baria

Aba po Santa Bariang Hari, inagao nang Fraile, ikaw ang kabuhayan at katamisan. Aba bunga nang aming pauis, ikaw ang pinagpaguran naming pinapanaw na tauong Anac ni Eva, ikaw nga ang ipinagbubuntonh hininga naming sa aming pagtangis dito sa bayang pinakahapishapis. Ay aba pinakahanaphanap naming para sa aming manga anak, ilingon mo sa aming ang cara- i –cruz mo man lamang at saka bago matapos ang pagpanaw mo sa amin ay iparinig mo sa amin ang iyong kalasing Santa Baria ina nang deretsos, malakas at maalam, matunog na guinto kami ipanalangin mong huag magpatuloy sa aming ang manga banta nang Fraile. Amen.

Ang Mga Utos ng Prayle

(Original spelling)

Ang manga utos nang Fraile ay sampo:

Ang nauna: Sambahin mo ang Fraile na lalo sa lahat.

Ang ikalaua: Huag kang mag papahamak manuba nang ngalang deretsos.

Ang ikatlo: Mangilin ka sa Fraile lingo man at fiesta.

Ang ikapat: Isangla mo ang catauan mo sa pagpapalibing sa ama't ina,

Ang ikalima: Huag kang mamamatay kung uala pang salaping pang libing.

Ang ikanim: Huag kang makiapid sa kanyang asaua.

Ang ikapito: Huag kang makinakaw.

Ang ikaualo: Huag mo silang pagbibintangan, kahit ka masinungalingan.

Ang ikasiyam: Huag mong ipagkait ang iyong asaua.

Ang ikapulo: Huag mong itangui ang iyong ari.

Itong sampong utos nang Fraile'I dalua ang kinaoouian.

Ang isa: Sambahin mo ang Fraile lalo sa lahat.
 Ang ikalaua: Ihayin mo naman sa kaniya ang puri mo't kayamanan. Siya naua.
 Ang munga kabohongang asal, ang pangala'i tontogales ay tatlo.
 Igalang mo
 Katakutan mo..... ang Fraile
 At pag manuhan mo

(Modern spelling)

Ang mga utos nang Prayle ay sampu:

Ang nauna: Sambahin mo ang Prayle na lalo sa lahat.
 Ang ikalawa: Huwag kang magpapahamak o manumba ng ngalang deretsos.
 Ang ikatlo: Manalangin ka sa Prayle Linggo man at piyesta.
 Ang ikapat: Isanla mo ang katauhan mo sa pagpapalibing sa ama't ina,
 Ang ikalima: Huwag kang mamamatay kung wala pang salaping panlibing.
 Ang ikanim: Huwag kang makiapid sa kanyang asawa.
 Ang ikapito: Huwag kang makinakaw.
 Ang ikawalo: Huwag mo silang pagbibintangan, kahit ka masinungalingan.
 Ang ikasiyam: Huwag mong ipagkait ang iyong asawa.
 Ang ikapulo: Huwag mong itangi ang iyong ari.

Itong sampung utos ng Prayle'y dalawa ang kinauuwian.

Ang isa: Sambahin mo ang Prayle lalo sa lahat.
 Ang ikalawa: Ihain mo naman sa kaniya ang puri mo't kayamanan. Siya nawa.
 Ang mga kabuhungang asal, ang pangala'y tontogales ay tatlo.
 Igalang mo
 Katakutan mo..... ang Prayle
 At pagmanuhan mo

4. *Ang Cadaquilaan ng Dios* (God's Goodness). Published in Barcelona, it was also like a catechism sarcastically aimed against the parish priests but also contains a philosophy of the power and intelligence of God and an appreciation for and love for nature.

5. *Sagot sa Espanya sa Hibik ng Pilipinas* (Answer to Spain on the Plea of the Philippines). A poem pleading for change from Spain but that Spain is already old and weak to grant any aid to the Philippines. This poem is in answer to that of Hermenigildo Flores' *Hibik sa Pilipinas* (A Plea from the Philippines).

6. *Dupluhan...Dalit...Mga Bugtong* (A poetical contest in narrative sequence, psalms, riddles). A compilation of poems on the oppression by the Spanish priests in the Philippines.

7. *La Soberania en Pilipinas* (Sovereignty in the Philippines). This shows the injustices of the friars to the Filipinos.

8. *Por Telefono* (By Telephone). Published in 1889, this is a satirical comedy about Father Font, who was at Madrid speaking with a provincial priest in San Agustin Monastery. It is full of symbolism which unveils how friars lived their lives and how they give thanks for the donations given by ilustrados. Every line that has been uttered in Madrid is like an echo that fills the corners of the Philippines.

9. *Pasiong Dapat Ipag-alab ng Puso ng Taong Babasa* (Passion that Should Arouse the Hearts of the Readers). It's the commonly used version of the Pasyon developed in 1814, others being *Pasyong Genesis* (Genesis Passion) and *El Libro de la Vida* (The Book of Life, 1852).

3. Graciano Lopez-Jaena (1856-1896)

A most notable hero and genius of the Philippines, Lopez Jaena was born on December 18, 1856 and died on January 20, 1896. The pride of Jaro, Iloilo, he won the admiration of the Spaniards and Europeans. A known writer and orator in the Philippines, he wrote about a 100 speeches which are still read up to now. Jaena left the Philippines in 1887 with the help of Don Claudio Lopez, a rich uncle, in order to escape punishment from his enemies, and arrived at Valencia, Spain, the center of the Republican movement of the Spaniards. He gained the acquaintance of the high officials like Piy Margall, Morayta, Moret, Castelar, and Salmeron.

From Valencia, he moved to Barcelona where he established the first magazine *La Solidaridad*. This later became the official voice of the Asociacion Hispano-Filipino (a Filipino-Spanish Association) composed of Filipinos and Spaniards who worked for reforms in the Philippines. Because of this, Jaena successfully showed the Spaniards and the people of the world how a newspaperman could introduce changes in law and reforms towards progress and a better life.

Jaena stood for the separation of church and state, free education including an independent and free university, better government and schools, and freedom of worship. He died of tuberculosis, caused by extreme hunger and enormous privation, in Barcelona on January 20, 1896, eleven months before Rizal was shot at the Luneta on December 30, 1896.

- Lopez-Jaena's Writings

1. *Ang Fray Botod* (Friar Botod or Brother Fatso). One of his works written in Jaro, Iloilo in 1876 and six years after the Cavite Revolt. He exposed how some of the friars were greedy, ambitious and immoral. His short story depicted the lecherous life and excesses of a priest, who invoked god's name to get his way.

2. *La Hija del Fraile* (The Child of the Friar) and *Everything is Hambug* (Everything is mere Show). Here Jaena explains the tragedy of marrying a Spaniard.

3. *Sa mga Pilipino 1891* (To the Filipinos). A speech which aimed to improve the condition of the Filipinos to become free and progressive.

4. *Talumpating Pagunita kay Kolumbus* (An Oration to Commemorate Columbus). A speech he delivered in Madrid on the 39th anniversary of the discovery of America.

5. *En Honor del Presidente Morayta de la Asociacion Hispano-Filipino 1884* (In Honor of the Filipino-Spanish President Morayta). Here he praised Gen. Morayta for his equal treatment of the Filipinos.

6. *En Honor de los Artista Luna y Resurrecion Hidalgo* (In Honor of the Artists Luna and Hidalgo). A sincere expression of praise for the paintings of Hidalgo about the condition of the Filipinos under the Spaniards.

7. *Amor a España o a los Jovenes de Malolos* (Love for Spain or To the Youth of Malolos). The theme is about how girls were taught Spanish in schools and whose teachers were the governors-general of the place.

8. *El Bandolerismo en Pilipinas* (Banditry in the Philippines). Jaena refuted the existence of banditry in the Philippines and how there should be laws on robbery and other reforms.

9. *Honor en Pilipinas* (Honor in the Philippines). The triumphant exposition of Luna, Resurrecion and Pardo de Tavera of the thesis that intellect or knowledge gives honor to the Philippines.

10. *Pag-aalis sa Buwis sa Pilipinas* (Abolition of Taxes in the Philippines).
11. *Institucion ng Pilipinas* (Sufferings of the Philippines). Jaena refers here to the wrong management of education in the Philippines in 1887.

C. Other Propagandists

1. Antonio Luna (1869-1899)

Antonio Luna was a pharmacist who was banished by the Spaniards to Spain. He joined the Propaganda Movement and contributed his writings to *La Solidaridad*. Most of his works dealt with Filipino customs and others were accusations about how the Spaniards ran the government. His pen name was Taga-ilog. He died at the age of 33 in June 1899. He was put to death by the soldiers of Emilio Aguinaldo because of his instant rise to fame which became a threat to Aguinaldo.

- Some of Luna's Works

1. *Noche Buena* (Christmas Eve). This article, published in *La Solidaridad* in 1890, pictured true Filipino life. Luna spent Christmas Eve 1889 in Madrid where the winter cold was made worse by his homesickness and his thoughts of Christmas in the Philippines. It narrates that Luna met an old beggar on the street and instinctively put his hand into his pocket to find a coin but it was so cold the donation took some effort, which prompted Luna to say, "And they would call this Christmas Eve when cold paralyzed even the hand which likes to give alms." Writing further, Luna compared the Christmas Eve in the late 19th-century Philippines and the cold atmosphere of Europe and recounted:

"...we took flight in imagination to a place thousands of miles away-there where the cheerful season sings of the Birth of Christ, under the thick arbor of trees which intertwine and embrace each other, and among the plants and flowers which by their perfumes intoxicate, we found ourselves seated beside a shy dalaga (maiden), and we inhaled the sweetness of a garland of sampaguitas that in graceful folds tries in vain to hide the virginal purity of her white breast." [Ocampo, 2004]

2. *Se Divierten* (How They Diverted Themselves). A critical remark at a dance of the Spaniards where the people were very crowded.

3. *La Tertulia Filipina* (A Filipino Conference or Feast). Depicts a Filipino custom which he believed was much better than the Spanish.

4. *Por Madrid* (For Madrid). A denouncement of Spaniards who claim that the Philippines is a colony of Spain but who think of Filipinos as foreigners when it comes to collecting taxes.

5. *La Casa de Huéspedes* (The Landlady's House). Depicts a landlady who looks for boarders not for money but in order to get a husband for her child.

2. Mariano Ponce (1863-1918)

Mariano Ponce became an editor-in-chief, biographer and researcher of the Propaganda Movement using Tikbalang, Kalipulako, and Naning as pen names. The common themes of his works were the values of education. He also wrote about how the Filipinos were oppressed by the foreigners and about the problems of his countrymen.

- Ponce's Writings

1. *Mga Alamat ng Bulacan* (Legends of Bulacan). Contains legends and folklores of his native town.
2. *Pagpugot kay Longinos* (The Beheading of Longinos). A Holy Week play shown at the plaza of Malolos, Bulacan.
3. *Sobre Filipinos* (About the Filipinos).
4. *Ang mga Pilipino sa Indo-Tsina* (The Filipinos in Indo-China).

3. Pedro Paterno (1857-1911)

Pedro Paterno was a scholar, dramatist, researcher and novelist of the Propaganda Movement. He also joined the Confraternity of Masons and the Asocacion Hispano-Filipino in order to further the aims of the Movement. He was the first Filipino writer who escaped censorship of the press during the Spanish colonization.

- Paterno's Writings

1. *Ninay*. The first social novel in Spanish by a Filipino.
2. *A mi Madre* (To My Mother). Shows the importance of a mother especially in the home.
3. *Sampaguita y Poesías Varias* (Sampaguitas and Varied Poems). A collection of his poems.

4. Jose Ma. Panganiban (1863-1890)

Jose Ma. Panganiban hid his identity behind his pen name Jomapa. He was known for his photographic mind. He was a member of a number of movements for the country.

- Panganiban's Writings

1. *Ang Lupang Tinubuan* (My Native Land)
2. *Ang Aking Buhay* (My Life)
3. *Su Plano de Estudio* (Your Study Plan)
4. *El Pensamiento* (The Thinking)

D. The Philippine Revolution (1896-1898)

The propagandists did not get the reforms they demanded. The government turned deaf ears to these petitions; oppression continued and the church and the government became even more oppressive to the Filipinos. The good intentions of Spain were reversed by the friars who were lording it over in the Philippines.

Because of this, not a few of the Filipinos affiliated with the *La Liga Filipina* (a civic organization suspected of being revolutionary and which triggered Rizal's banishment to Dapitan). Like Andres Bonifacio, Emilio Jacinto, Apolinario Mabini, Jose Palma, and Pio Valenzuela, a sizable number of Filipinos decided that there was no other way except to revolt. The gist of literature contained mostly accusations against the government and was meant to rally the people to unite and to prepare for independence.

E. Highlights of the Philippine Revolution

The noted leaders of this period were Andres Bonifacio, Emilio Jacinto and Apolinario Mabini.

1. Andres Bonifacio (1863-1897)

Andres Bonifacio was a Filipino nationalist and revolutionary, and was often called "the Great Plebeian," "Father of the Philippine Revolution," and "Father of the Katipunan." He was a founder and later *Supremo* of the *Katipunan* (*Kataas-taasan, Kagalang-galangang Katipunan ng mga Anak ng Bayan* - KKK) movement which sought the independence of the Philippines from Spanish colonial rule and started the Philippine Revolution.

Bonifacio was the son of Santiago Bonifacio and Catalina de Castro of Tondo, Manila, and was the eldest of five children. His schooling was cut short when he dropped out to support his siblings after both their parents died. He was also a part-time actor who performed in *moro-moro* plays. Not finishing his normal education, Bonifacio was self-educated. He read books about the French Revolution, biographies of Presidents of the United States, books about contemporary Philippine penal and civil codes, and novels such as Victor Hugo's *Les Misérables*, Eugène Sue's *Le Juif errant* and José Rizal's *Noli Me Tangere* and *El Filibusterismo*. Aside from Tagalog and Spanish, he could speak a little English.

In 1892 he joined Rizal's *La Liga Filipina*, an organisation which called for political reform in the colonial government of the Philippines. However, *La Liga* disbanded after only one meeting as Rizal was arrested and deported to Dapitan in Mindanao. Bonifacio, Mabini and others revived *La Liga* in Rizal's absence and Bonifacio was active at organising local chapters in Manila. *La Liga Filipina* contributed moral and financial support to Propaganda Movement Filipino reformists in Spain.

Bonifacio, who was more popularly known as a revolutionary leader than as a writer, also penned articles which became part of our literature.

- Bonifacio's Works

1. *Ang Dapat Mabatid ng mga Tagalog* (What the Tagalogs Should Know). An anti-Spanish writing. Below is an excerpt from this work.

"It is now time for the light of truth to shine; it is now time for us to show that we have feelings, honor, shame, and mutual cooperation. Now is the time to commence the diffusion of the noble and great gospel that will rend asunder the thick curtain that obfuscates our minds; now is the time for the Filipinos to know the sources of their misfortunes. Now is the time to realize that for every move we make we are stepping on and heading toward the brink of the abyss of death that our enemies have dug to ensnare us. Therefore, O my countrymen! let us open the eyes of our minds and voluntarily consecrate our strength to what is good in the true and full faith that the prosperity of the land of our birth, which is aimed at, will come to pass." (Agoncillo & Epistola, 1963)

While Bonifacio lacked the education and culture of the *ilustrados*, he saw the futility of asking for reforms which Rizal and his colleagues in the Reform Movement did not see; thus, he founded the revolutionary Katipunan with separatist aims. Readings are replete with accounts of Bonifacio's sentiments. Unlike the reformists, Bonifacio and Jacinto were not merely anti-clerical but were anti-Spaniard as well. It did not matter whether a Spaniard was a friar or a

government official - to them, the friar and the government official, being Spaniards, were outrageous and should be forced out from the country.

"Bonifacio's writings though bereft of literary qualities, nevertheless have brute power which was necessary in an age characterized by chicanery, dishonesty, immorality, cowardice and extravagant pretensions." (Agoncillo, 2008)

2. *Katungkulang Gagawin ng mga Anak ng Bayan* (Obligations of Our Countrymen). This is an outline of obligations just like the Ten Commandments of God.

3. *Pag-ibig sa Tinubuang Lupa* (Love of One's Native Land). A poem with a title similar to that of Marcelo H. del Pilar.

Pag-ibig sa Tinubuang Lupa

1 *Aling pag-ibig pa ang hihigit kaya
sa pagkadalisay at pagkadakila
gaya ng pag-ibig sa tinubuang lupa?
Alin pag-ibig pa? Wala na nga, wala!*

2 *Ulit-ulitin mang basahin ng isip
at isa-isahing talastasing pilit
ang salita't buhay na limbag at titik
ng isang katauhan ito'y namamasid.*

3 *Banal na pag-ibig pag ikaw ang nukal
sa tapat na puso ng sino't alinman,
imbit taong gubat, maralita't mangmang
nagiging dakila at iginagalang.*

4 *Pagpupuring lubos ang palaging hangad
sa bayan ng taong may dangal na ingat.
Umawit, tumula, kumatha't sumulat,
Kalakhan din niya'y isinisiwalat.*

5 *Walang mahalagang hindi inihandog
ng pusong mahal sa Bayang nagkupkop,
dugo, yaman, dunong, tiis at pagod,
buhay ma'y abuting magkalagot-lagot.*

6 *Bakit? Ano itong sakdal nang laki
na hinahandugan ng buong pag kasi
na sa lalong mahal kapangyayari
at ginugugulan ng buhay na iwi.*

7 *Ay! Ito'y ang Inang Bayang tinubuan,
siya'y ina't tangi na kinamulatan
ng kawili-wiling liwanag ng araw
na nagbibigay init sa lunong katawan.*

8 *Sa kanya'y utang ang unang pagtanggol
ng simoy ng hanging nagbigay lunas,
sa inis na puso na sisinghap-singhap,
sa balong malalim ng siphayo't hrap.*

9 *Kalakip din nito'y pag-ibig sa Bayan
ang lahat ng lalong sa gunita'y mahal
mula sa masaya't gasong kasanggulan.
hanggang sa katawan ay mapasa-libingan.*

10 *Ang na nga kapanahon ng aliw,
ang inaasahang araw na darating
ng pagka-timawa ng mga alipin,
liban pa ba sa bayan tatanghalin?*

11 *At ang balang kahoy at ang balang sanga
na parang niya't gubat na kaaya-aya
sukat ang makita't sasa-ala-ala
ang ina't ang giliw lampas sa saya.*

12 *Tubig niyang malinaw sa anak'y bulog
bukal sa batisang nagkalat sa bundok
malambot na huni ng matuling agos
na nakaa-aliw sa pusong may lungkot.*

13 *Sa kaba ng abang mawalay sa Bayan!
gunita ma'y laging sakbibi ng lumbay
walang ala-ala't inaasam-asam
kundi ang makita'ng lupang tinubuan.*

14 *Pati na'ng magdusa't sampung kamatayan
waring masarap kung dahil sa Bayan
at lalong maghirap, O! himalang bagay,
lalong pag-irog pa ang sa kanya'y alay.*

15 *Kung ang bayang ito'y nasa panganib
at siya ay dapat na ipagtangkilik
ang anak, asawa, magulang, kapatid
isang tawag niya'y tatalikdang pilit.*

16 *Datapwa kung bayan ng ka-Tagalogan
ay nilalapastangan at niyuyurakan
katwiran, puri niya't kamahalan
ng sama ng lilong ibang bayan.*

- 17 *Di gaano kaya ang paghinagpis
ng pusong Tagalog sa puring nalait
at aling kaluoban na lalong tahimik
ang di pupukawin sa paghihimagsik?*
- 18 *Saan magbubuhay ang paghihinay
sa paghihiganti't gumugol ng buhay
kung wala ring ibang kasasadlakan
kundi ang lugami sa ka-alipinan?*
- 19 *Kung ang pagka-baon niya't pagka-busabos
sa lusak ng daya't tunay na pag-ayop
supil ng pang-hampas tanikalang gapos
at luha na lamang ang pinaa-agos*
- 20 *Sa kanyang anyo'y sino ang tutunghay
na di-aakayin sa gawang magdamdam
pusong naglilipak sa pagka-sukaban
na hindi gumagalang dugo at buhay.*
- 21 *Mangyari kayang ito'y masulyap
ng mga Tagalog at hindi lumingap
sa naghihingalong Inang nasa yapak
ng kasuklam-suklam na Castilang hamak.*
- 22 *Nasaan ang dangal ng mga Tagalog,
nasaan ang dugong dapat na ibuhos?
bayan ay inaapi, bakit di kumikilos?
at natitilihang ito'y mapanuod.*
- 23 *Hayo na nga kayo, kayong ngang buhay
sa pag-asang lubos na kaginhawahan
at walang tinamo kundi kapaitan,
kaya nga't ibigin ang naaabang bayan.*
- 24 *Kayong antayan na sa kapapasakit
ng dakilang hangad sa batis ng dibdib
muling pabalungit tunay na pag-ibig
kusang ibulalas sa bayang piniit.*
- 25 *Kayong nalagasan ng bunga't bulaklak
ng kahoy niyaring buhay na nilanta'y sukat
ng bala-balakit makapal na hrap
muling manariwa't sa baya'y lumiyag.*

26 *Kayong mga pusong kusang (pugal)*
ng dagat at bagsik ng ganid na asal,
ngayon magbangon't baya'y itanghal
agawin sa kuko ng mga sukaban.

27 *Kayong mga dukhang walang tanging (lasap)*
kundi ang mabuhay sa dalita't hrap,
ampunin ang bayan kung nasa ay lunas
sapagkat ang ginhawa niya ay sa lahat.

28 *Ipaghandog-handog ang buong pag-ibig*
hanggang sa mga dugo'y ubusang itigis
kung sa pagtatanggol, buhay ay (mailit)
ito'y kapalaran at tunay na langit.

Love of Country

1 What love can be
purer and greater
than love of country?
What love? No other love, none...

5 Nothing dear to a person with a pure heart
is denied to the country that gave him birth:
blood, wealth, knowledge, sacrifices,
E'en if life itself ends...

8 To her one owes the first kiss
of the wind that is the balm
of the oppressed heart drowning
in the deep well of misfortune and suffering...

13 The bygone days of joy,
the future that is hoped
will free the slaves,
where can this be found but in one's native land?...

15 If this country is in danger
and she needs defending,
Forsaken are the [child, wife, parent, sibling]
at the country's beck and call...

22 Where is the honor of the Filipino?
where is the blood that should be shed?
The country is being oppressed, why not make a move,
you are shocked witnessing this...

27 You who are poor without [recourse]
except to live in poverty and suffering,
protect the country if your desire is to end
your sufferings, for her progress is for all.

28 Dedicate with all your love—
as long [as] there is blood—shed every drop of it,
If for the defense of the country life is [lost]
this is fate and true glory.

4. *Huling Paalam* (Last Farewell). A translation by Bonifacio.

Huling Paalam

1 *Pinipintuho kong Bayan ay paalam*
lupang iniirong ng sikat ng araw
mutyang mahalaga sa dagat Silangan
kaluwalhatian sa ami'y pumanaw.

2 *Masayang sa iyo'y aking idudulot*
ang lanta kong buhay na lubhang malungkot;
maging maringal man at labis alindog
sa kagalingan mo ay aking ding handog.

3 *Sa pakikidigma at pamimiyapis*
ang alay ng iba'y ang buhay na kipkip
walang agam-agam, maluwag sa dibdib
matamis sa puso at di ikahapis.

4 *Saan man mautas ay di kailangan,*
cipres o laurel, lirio ma'y putungan
pakikipaghamok at ang bibitayan
yaon ay gayon din kung hiling ng Bayan.

5 *Ako'y mamamatay ngayong namamalas*
na sa kasilanganan ay namamanaag
yaong maligayang araw na sisikat
sa likod ng luksang nagtabing na ulap.

6 *Ang kulay na pula kung kinakailangan*
na maitina sa iyong liwayway
dugo ko'y isabog at siyang ikinang
ng kislap ng iyong maningning na ilaw.

7 *Ang aking adhika sapul magkaisip*
ng kasalukuyang bata pang maliit,
ay ang tanghaling ka at minsang masilip
sa dagat Silangan hiyas na marikit.

8 *Natuyo ang luhang sa mata'y nunukal,
taas na ang noo't walang kapootan,
walang bakas kunot ng kapighatian
gabahid man dungis niyang kahihyan.*

9 *Sa kabuhayang ko ang laging gunita
maningas na aking ninanasa-nasa
ay guminhawa ka ang hiyaw ng diwa
pag hingang papanaw ngayong biglang bigla.*

10 *Ikaw'y guminhawa laking kagandahang
ako'y malugmok, at ikaw ay matanghal,
hininga'y malagot, mabuhay ka lamang
bangkay ko'y masilong sa iyong kalangitan.*

11 *Kung sa libingang ko'y tumubong mamalas
sa malagong damo mahinhing bulaklak,
sa mga labi mo'y mangyaring ilapat,
sa kaluluwa ko halik ay igawad.*

12 *At sa aking noo nawa'y iparamdam,
sa lamig ng lupa ng aking libingan,
ang init ng iyong pag hingang dalisay
at simoy ng iyong pag giliw na tunay.*

13 *Bayaang ang buwan sa aki'y ititig
ang liwanag niyang lamlam at tahimik,
liwayway bayaang sa aki'y ihatid
magalaw na sinag at hanging hagibis.*

14 *Kung sakasakaling bumabang humantong
sa kruz ko'y dumapo kahit isang ibon
doon ay bayaang humuning hinahon
at dalitin niya payapang panahon.*

15 *Bayaan ang ningas ng sikat ng araw
ula'y pasingawin noong kainitan,
magbalik sa langit ng boong dalisay
kalakip ng aking pagdaing na hiyaw.*

16 *Bayaang sinoman sa katotong giliw,
tangisan maagang sa buhay pagkitil;
kurig tungkol sa akin ay may manalangin
idalangin Bayan yaring pagka himbing.*

17 *Idalanging lahat yaong nangamatay,
nangagtiis hrap na walang kapalaran
mga ina naming walang kapalaran
na inahihibik ay kapighatian.*

18 *Ang mga bao't pinapangulila,
ang mga bilanggong nagsisipagdusa,
dalanginin namang kanilang makita
ang kalayaan mong ikagiginhawa.*

19 *At kung sa madilim na gabing mapanglaw
ay lumaganap na doon sa libinga't
tanging mga patay ang nangaglalamay,
huag bagabagin ang katahimikan.*

20 *Ang kanyang hiwaga'y huag gambalain
kaipala'y maringig doon ang taginting,
tunog ng gitara't salterio'y magsaliw,
ako, Bayan, yao't kitay aawitin.*

21 *Kung ang libingan ko'y limot na ng lahat
at wala ng kruz at batong mabakas,
bayaang linangin ng taong masipag
lupa'y asarolin at kanyang ikalat.*

22 *Ang mga buto ko ay bago matunaw
mauwi sa wala at kusang maparam,
alabok ng iyong latak ay bayaang
siya ang babalang doo'y makipisan.*

23 *Kung magka gayon na'y aalintanahin
na ako sa limot iyong ihabilin
pagka't himpapawid at ang panganorin
mga lansangan mo'y aking lilibutin.*

24 *Matining na tunog ako sa dingig mo,
ilaw, mga kulay, masamyong pabango,
ang ugong at awit, pag hibik sa iyo,
pag asang dalisay ng pananalig ko.*

25 *Bayang iniirong, sakit niyaring hrap,
Katagalugang kong pinakaliliyag,
dinggin mo ang aking pagpapahimakas;
diya'y iiwan ko sa iyo ang lahat.*

26 *Ako'y patutungo sa walang busabos,
walang umiinis at verdugong hayop;
Pananalig doo'y di nakasasagot,
si Bathala lamang doo'y haring lubos.*

27 *Paalam, magulang at mga kapatid
kapilas ng aking kaluluwa't dibdib
mga kaibigan bata pang maliit
sa aking tahanan di na masisilip.*

28 *Pag pasalamatan at napahinga rin,
paalam estranherang kasuyo ko't aliw,
paalam sa inyo mga ginigiliw,
mamata'y ay siyang pagkagupiling.*

2. Apolinario Mabini (1864-1903)

Apolinario Mabini is known in literature and history as the Sublime Paralytic and the Brains of the Revolution. Mabini was born on July 22, 1864 in Talaga, Tanauan, Batangas. He was the second of eight children of Dionisia Maranan, a vendor in the Tanauan market, and Inocencio Mabini, an unlettered peasant.

Mabini began informal studies under his maternal grandfather. Because he demonstrated uncommon intelligence, he was transferred to a regular school owned by Simplicio Avelino where he worked as a houseboy, and also took odd jobs from a local tailor - all in exchange for free board and lodging. In 1881, Mabini received a scholarship to go to the Colegio de San Juan de Letran in Manila. Mabini's mother had wanted him to take up priesthood, but his desire to defend the poor made him decide to take up Law instead. A year after receiving his Bachiller en Artes with highest honors and the title Professor of Latin from Letran, he moved on to the University of Santo Tomas where he received his law degree in 1894.

Believing that the Reform Movement still had a chance to achieve success, Mabini did not immediately support the Philippine Revolution. He became part of the *La Liga Filipina*, advocating the annexation of the Philippines as a colony of Spain instead of the fight for freedom through a revolution. When José Rizal was executed in December that year, however, he changed his mind and gave the revolution his wholehearted support.

Mabini was most active during the Spanish–American War when he served as the chief adviser for General Aguinaldo after the Philippine Declaration of Independence on June 12, 1898. He drafted decrees and edited the first constitution in Asia (the Malolos Constitution) for the First Philippine Republic, including the framework of the revolutionary government which was implemented in Malolos in 1899.

Mabini was appointed prime minister and was also foreign minister of the newly proclaimed independent dictatorial government of Aguinaldo on January 2, 1899. Eventually, the government declared the first Philippine republic in appropriate ceremonies on January 23, 1899. Mabini then led the first cabinet of the republic. On May 13, 1903 Mabini died of cholera in Manila at the age of 38. His contributions to literature were writings on government society, philosophy and politics.

- **Mabini's Writings**

1. *El Verdadero Decalogo* (The True Decalogue or Ten Commandments). This was his masterpiece and his aim was to propagate the spirit of nationalism.

The True Decalogue

First. Thou shalt love God and thy honor above all things: God as the fountain of all truth, of all justice and of all activity; and thy honor, the only power which will oblige thee to be faithful, just and industrious.

Second. Thou shalt worship God in the form which thy conscience may deem most righteous and worthy: for in thy conscience, which condemns thy evil deeds and praises thy good ones, speaks thy God.

Third. Thou shalt cultivate the special gifts which God has granted thee, working and studying according to thy ability, never leaving the path of righteousness and justice, in order to attain thy own perfection, by means whereof thou shalt contribute to the progress of humanity; thus, thou shalt fulfill the mission to which God has appointed thee in this life and by so doing, thou shalt be honored, and being honored, thou shalt glorify thy God.

Fourth. Thou shalt love thy country after God and thy honor and more than thyself: for she is the only Paradise which God has given thee in this life, the only patrimony of thy race, the only inheritance of thy ancestors and the only hope of thy posterity; because of her, thou hast life, love and interests, happiness, honor and God.

Fifth. Thou shalt strive for the happiness of thy country before thy own, making of her the kingdom of reason, of justice and of labor: for if she be happy, thou, together with thy family, shalt likewise be happy.

Sixth. Thou shalt strive for the independence of thy country: for only thou canst have any real interest in her advancement and exaltation, because her independence constitutes thy own liberty; her advancement, thy perfection; and her exaltation, thy own glory and immortality.

Seventh. Thou shalt not recognize in thy country the authority of any person who has not been elected by thee and thy countrymen; for authority emanates from God, and as God speaks in the conscience of every man, the person designated and proclaimed by the conscience of a whole people is the only one who can use true authority.

Eighth. Thou shalt strive for a Republic and never for a monarchy in thy country: for the latter exalts one or several families and founds a dynasty; the former makes a people noble and worthy through reason, great through liberty, and prosperous and brilliant through labor.

Ninth. Thou shalt love thy neighbor as thyself: for God has imposed upon him, as well as upon thee, the obligation to help thee and not to do unto thee what he would not have thee do unto him; but if thy neighbor, failing in this sacred duty, attempt against thy life, thy liberty and thy interests, then thou shalt destroy and annihilate him for the supreme law of self-preservation prevails.

Tenth. Thou shalt consider thy countryman more than thy neighbor; thou shalt see him thy friend, thy brother or at least thy comrade, with whom thou art bound by one fate, by the same joys and sorrows and by common aspirations and interests.

- Therefore, as long as national frontiers subsist, raised and maintained by the selfishness of race and of family, with thy countryman alone shalt thou unite in a perfect solidarity of purpose and interest, in order to have force, not only to resist the common enemy but also to attain all the aims of human life.

Ang Dekalogo

Una. Ibigin mo si Bathala at ang iyong kapurihan nang higit sa lahat ng bagay.

Pangalawa. Sambahin mo si Bathala, nang ukol sa lalong minamatuwid at minamarangal ng iyong budhi.

Pangatlo. Palusugin mo ang mga piling kayamanan na ipinagkaloob sa iyo ni Bathala.

Pang-apat. Ibigin mo ang iyong bayan nang sunod kay Bathala, sa iyong kapurihan, at higit sa iyong sarili.

Panlima. Pagpumilitan mo ang ikagiginhawa ng iyong bayan bago ang kaginhawahan mong sarili.

Pang-anim. Pagpilitan mo ang pagsasarili ng iyong bayan.

Pampito. Huwag mong kilalanin sa iyong bayan ang kapangyarihan nino mang tao na di mo pili at ng iyong mga kababayan.

Pangwalo. Pagpilitan mo na ang iyong bayan ay maging isang Republika at huwag mong tulutan kailan mang maging Monarquia.

Pansiyam. Ibigin mo ang kapwa nang gaya ng pagibig mo sa sarili.

Pansampu. Laging titignan mo ang kababayan nang higit ng kaunti sa iyong kapuwa.

2. *El Desarrollo y Caída de la República* (The Rise and Fall of the Philippine Republic).

3. *Sa Bayang Pilipino* (To the Filipino Nation).

4. *Pahayag* (News).

3. Emilio Jacinto (1875-1899)

A Filipino revolutionary, Jacinto was born in Manila. He was proficient both in Spanish and Tagalog, but preferred to speak in Spanish. He attended San Juan de Letran College, and later transferred to the University of Santo Tomas to study law. He had Manuel Quezon, Sergio Osmena and Juan Sumulong as classmates. He did not finish college and at the age of 19, he joined the *Katipunan*. He became the advisor on fiscal matters and secretary to Andres Bonifacio. He was later known as *Utak ng Katipunan* (Brains of the Katipunan).

Jacinto also wrote for the Katipunan's newspaper, the *Kalayaan* under the pen name *Dimasilaw* and used the alias *Pingkian* in the Katipunan. Jacinto was the author of the *Kartilya ng Katipunan* as well.

After Bonifacio's death, Jacinto pressed on the Katipunan's struggle and he refused to join the forces of Gen. Emilio Aguinaldo, the leader of the Katipunan's Magdalo faction. He contracted malaria and died in Magdalena, Laguna at the age of 23.

- Jacinto's Writings

1. *Kartilya ng Katipunan* (A Primer book on the Katipunan). This served as the guidebook for new members of the organization, which laid out the group's rules and principles. The first edition of the *Kartilya* was written by Andres Bonifacio.

Teachings of the Katipunan

1. A life that is not dedicated to a noble cause is like a tree without a shade or a poisonous weed.
2. A deed lacks nobility if it is motivated by self-interest and not by a sincere desire to help.

3. True piety consists of being charitable, loving one's fellow men, and being judicious in behavior, speech and deed.
4. All persons are equal, regardless of the color of their skin. While one could have more schooling, wealth, or beauty than another, all that does not make one more human than anybody else.
5. A person with a noble character values honor above self-interest, while a person with a base character values self-interest above honor.
6. To a person of honor, his/her word is a pledge.
7. Don't waste time; lost wealth can be retrieved, but time lost is lost forever.
8. Defend the oppressed and fight the oppressor.
9. The wise person is careful in all he/she has to say and is discreet about things that need to be kept secret./ An intelligent man is he who is cautious in speech and knows how to keep the secrets that must be guarded.
10. In the thorny path of life, the man leads the way and his wife and children follow. If the leader goes the way to perdition, so do the followers. (Note: This begins with an observation of the vertical relationship of husband and wife during the time of the Katipunan; now, we can say that the parents lead the way and the children follow.)
11. Never regard a woman as an object for you to trifle with; rather you should consider her as a partner and helpmate. Give proper consideration to a woman's frailty and never forget that your own mother, who brought you forth and nurtured you from infancy, is herself such a person.
12. Don't do to the wife, children, brothers, and sisters of others what you do not want done to your wife, children, brothers, and sisters.
13. A man's worth is not measured by his station in life, neither by the height of his nose nor the fairness of skin, and certainly not by whether he is a priest claiming to be God's deputy. Even if he is a tribesman from the hills and speaks only his tongue, a man has fine perceptions and is loyal to his native land.
14. When these teachings shall have been propagated and the glorious sun of freedom begins to shine on these poor Islands to enlighten a united race and people, then all the lives lost, all the struggle and the sacrifices will not have been in vain.

2. *Liwanag at Dilim* (Light and Darkness). A collection of essays or glossary of the Kartilya which deals on different subjects like freedom ("Ang Kalayaan"), work ("Ang Gumawa"), faith ("Ang Maling Pagsasampalataya"), government ("Ang Bayan at ang mga Gobiernong Pinuno"), equality ("Ang mga Tao'y Magkakapantay"), and love of country ("A la Patria").

3. *A mi Madre* (To My Mother). A touching ode to his mother.

4. *A la Patria* (To My Country). Jacinto wrote his masterpiece "A La Patria" on October 8, 1897 in Sta. Cruz, Laguna, drawing inspiration from Rizal's "Mi Ultimo Adios. The poem brims with patriotic sincerity and is said to equal Rizal's piece in nobility and loftiness of thought.

What follows are the original Spanish version of Jacinto's "A La Patria", written under the pen name Dimas-ilaw, and an English translation.

A la Patria

1 *¡Salve, oh patria, que adoro, amor de mis amores,
que Natura de tantos tesoros prodigó;
vergel do son más suaves y gentiles las flores,
donde el alba se asoma con más bellos colores,
donde el poeta contempla delicias que soñó!*

2 *¡Salve, oh reina de encantos, Filipinas querida,
resplandeciente Venus, tierra amada y sin par:
región de luz, colores, poesía, fragancias, vida,
región de ricos frutos y de armonías, mecida
por la brisa y los dulces murmullos de la mar!*

3 *Preciosísima y blanca perla del mar de Oriente,
edén esplendoroso de refulgente sol:
yo te saludo ansioso, y adoración ardiente
te rinde el alma mía, que es su deseo vehemente
verte sin amarguras, sin el yugo español.*

4 *En medio de tus galas, gimes entre cadenas;
la libertad lo es todo y estás sin libertad;
para aliviar, oh patria, tu padecer, tus penas,
gustoso diera toda la sangre de mis venas,
durmiera como duermen tantos la eternidad.*

5 *El justo inalienable derecho que te asiste
palabra vana es sólo, sarcasmo, burla cruel;
la justicia es quimera para tu suerte triste;
esclava, y sin embargo ser reina mereciste;
goces das al verdugo que en cambio te dá hiel.*

6 *¿Y de qué sirve ¡ay, patria! triste, desventurada,
que sea límpido y puro tu cielo de zafir,
que tu luna se ostente con luz más argentada,
de que sirve, si en tanto lloras esclavizada,
si cuatro siglos hace que llevas de sufrir?*

7 *¿De que sirve que cubran tus campos tantas flores,
que en tus selvas se oiga al pájaro trinar,
si el aire que trasporta sus cantos, sus olores,
en alas también lleva quejidos y clamores
que el alma sobrecogen y al hombre hacen pensar?*

8 *¿De qué sirve que, perla de virginal pureza,
luzcas en tu blancura la riqueza oriental,
si toda tu hermosura, si toda tu belleza,
en mortíferos hierros de sin igual dureza
engastan los tiranos, gozándose en tu mal?*

9 *¿De qué sirve que asombre tu exuberante suelo,
produciendo sabrosos frutos y frutos mil,
si al fin cuanto cobija tu esplendoroso cielo
el hispano declara que es suyo y sin recelo
su derecho proclama con insolencia vil?*

10 *Mas el silencio acaba y la senil paciencia,
que la hora ya ha sonada de combatir por ti.
Para aplastar sin miedo, de frente, sin clemencia,
la sierpe que envenena tu mísera existencia,
arrastrando la muerte, nos tienes, patria, aquí.*

11 *La madre idolatrada, la esposa que adoramos,
el hijo que es pedazo de nuestro corazón,
por defender tu causa todo lo abandonamos:
esperanzas y amores, la dicha que anhelamos,
todos nuestros ensueños, toda nuestra ilusión.*

12 *Surgen de todas partes los héroes por encanto,
en sacro amor ardiendo, radiantes de virtud;
hasta morir no cejan, y espiran. Entre tanto
que fervientes pronuncian, patria, tu nombre santo;
su último aliento exhalan deseándote salud.*

13 *Y así, cual las estrellas del cielo numerosas,
por tí se sacrifican mil vidas sin dolor:
y al oír de los combates las cargas horrorosas
rogando porque vuelvan tus huestes victoriosas
oran niños, mujeres y ancianos con fervor.*

14 *Con saña que horroriza, indecibles torturas,--
porque tanto te amaron y desearon tu bien,--
cuantos mártires sufren; más en sus almas puras
te bendicen en medio de angustias y amarguras
y, si les dan la muerte, bendicente también.*

15 *No importa que sucumban a cientos, a millones,
tus hijos en lucha tremenda y desigual
y su preciosa sangre se vierta y forme mares:
no importa, si defienden a tí y a sus hogares,
si por luchar perecen, su destino fatal.*

16 *No importa que suframos destierros y prisiones,
tormentos infernales con salvaje furor;
ante el altar sagrado que en nuestras corazones
juntos te hemos alzado, sin mancha de pasiones,
juramentos te hicieron el alma y el honor.*

17 *Si al terminar la lucha con laureles de gloria
nuestra obra y sacrificios corona el triunfo al fin,
las edades futuras harán de tí memoria;*

*y reina de esplendores, sin manchas ya ni escoria,
te admirarán los pueblos del mundo en el confín.*

18 *Ya en tu cielo brillando el claro y nuevo día,
respirando venturas, amor y libertad,
de los que caído hubieren en la noche sombría
no te olvides, que aun bajo la humilde tumba fría
se sentirán felices por tu felicidad.*

19 *Pero si la victoria favorece al hispano
y adversa te es la suerte en la actual ocasión,
no importa: seguiremos llamándonos "hermano",
que habrá libertadores mientras haya tirano,
la fé vivirá mientras palpita el corazón.*

20 *Y la labor penosa en la calma aparente
que al huracán precede y volverá a bramar,
con la tarea siguiendo más firme, más prudente,
provocará otra lucha aun más tenaz y ardiente
hasta que consigamos tus lágrimas secar.*

21 *¡Oh patria idolatrada, cuanto más afligida
y angustiada te vemos te amamos más y más:
no pierdas la esperanza; de la profunda herida
siempre brotará sangre, mientras tengamos vida,
nunca te olvidaremos: ¡jamás, jamás, jamás!*

** Octubre, 1897*

To My Fatherland

1 Hail! Oh my native country! More than aught I adore thee
Whom with so many treasures lavish nature has blessed;
Eden where flowers more fragrant bloom than in other gardens,
Where with more beautiful colors, rising, the dawn paints the heavens,
And where the poet, enraptured, sees what he elsewhere but dreamt.

2 Hail! Oh thou queen enchanting! Filipinos beloved,
Venus beauty enshrouded, peerless, beloved land!
Region of light and color, poetry, fragrance, and gaiety,
Regions of fruits delicious and of sweet harmonies,
gently lulled to sleep by the breezes and the surf of the sea.

3 Pearl the most precious and dazzling of our Eastern Ocean,
Paradise built by the splendors of our brilliant sun:
Eagerly do I greet thee, and adoration ardent.
Offers my soul with the burning, fervent desire to see thee
Free from thy bitter sorrow, free from the Spaniard's yoke!

4 Ah, in the midst of thy splendors, sadly in chains dost thou languish,
That which to thee is most precious-freedom, though has it not!
Ah, to relieve thee, my country, in thy distress, in thy suffering,
Pain would I give my life-blood, gushing forth from my bosom
To the last drop, and oblivion find, eternal rest.

5 What should be thine by Justice, rights unalienable
Are naught but words vain and hollow, cruel mockery to thee;
Justice is but a deception in thy sad situation,
Bonmaid art thou, though worthy of a Queen's purple instead,
Joy givest thou to thy tyrant, who gives thee gall in return.

6 What does it help thee, my country, sad bowed by dire misfortune,
That thou hast skies like the turquoise, clear and diaphanous,
That of thy moon the silvery beams are of matchless beauty:
What does it help thee, who, weeping, sighing in bitter bondage,
Hast for four centuries been suffering - what is the good to thee?

7 And what avail thee flowers covering thy smiling meadows,
What the bird's carols that sweetly in your forests resound?
Ah, the same breeze that their fragrance bears and their songs harmonious,
Bears on its wings cries and sobbing, weeping and bitter complaints,
That fill the soul with anguish and the mind with sad thoughts.

8 What is the good of thy splendor, pearl of virginal beauty,
What of the wealth oriental of thy alluring charms,
If all thy grace and beauty tyrants have cruelly blighted,
Bound with mortiferous iron, fetters or hardness unequalled,
Drawing enjoyment and pleasures from thy anguish and woe?

9 What is the good of thy fertile soil and its matchless exuberance,
That it brings forth fruits delicious and manifold, bountiful?
If all thy generous heavens smile down upon and shelter
Is claimed as his by the Spaniards, who stepping boldly forward,
Insolent in his vileness, loudly proclaims his right?

10 But to end comes all silence and must all servile patience,
Now, that the tocsin resounding call us to light for thee,
And without fear, without mercy, openly, crush the servile serpent
That with its venom has poisoned thy embittered existence;
Fatherland, here we are, ready, anxious to die for thee!

11 All, the idolized mother, and the wife whom we worship,
Even the babe whom his father loves like a piece of his soul,
In the defense of thy cause we abandon them, leaving behind us,
Happiness, love and hope: all we hold dear we give up,
All our fondest dreams, our illusions all.

12 And lo! Throughout the country heroes spring up enchantment,
Burning with love of their country, radiant with virtue's light,
Fighting with ardor that only death can defeat and vanquish,
And even in dying they will utter thy sacred name.
Fatherland, wishing thee happiness, still with their dying breath.

13 Numerous like stars in the heavens, thousands of noble heroes
Lay on thy sacred altars willingly down their lives,
And when ye hear of the combats and the desperate charges
Fervent prayers to heaven send up, ye children ye aged,
And ye woman, that victory may be with our hosts!

14 Midst the most horrible tortures cruelty can imagine,
Only because they have loved thee and desired thy good,
Countless martyrs have suffered, yet in the midst of their torments
Blessings for thee have risen from their pure souls, and even
Those who were slain met death with last wish for thee.

15 What does it matter that hundreds, thousands of sons of thine perish,
In the unequal struggle, in the tremendous strife,
And that their precious lifeblood flows till it seems like an ocean?
Is it not split in defending thee and thy sacred home?
Little it matters if fighting bravely, they die in thy cause!

16 Little it matters if exile is our fate, and the prison,
Or even torture, with savage fury inflicted on us,
For the sacred altar that in his heart each patriot
To thee has raised, have us all, one and all have we sworn
Fealty to our cause, and our honor pledged.

17 And it we forth from the flight come with the laurels of glory,
And our self-sacrificing labor is crowned with success,
Future ages will honor heap upon honor and crown thee
Queen of the realm of the free, pure and unblemished queen,
And all the peoples on earth mute and admiring will stand.

18 On the horizon slowly rises the dawn, most brilliant,
Of a new day of freedom, love and prosperity,
And of those who have fallen in the dark night of the struggle
Never let perish the memory, and in their graves, cold and humble,
Happy their slumber will be, happiness being thine.

19 And if the crown of the victor should be the spoil of the Spaniard,
and if the fickle fortune should turn its back on thee,
Yet we shall always be brethren - be what it may the outcome,
Liberty will always have the champions while there are tyrants alive.
And our faith will not perish - while there is life, there is hope!

20 Silent forces are working while a false calm is reigning
Calm precedes the storm - soon will the hurricane rage,
And with more firmness, more prudence will our work we continue

And start the struggle again, but with more ardor and strength,
Till in the end we shall triumph, till dried your tears shall be.

21 Fatherland, idolized, precious, as your sorrows are growing
So our love grows again, your affection for thee,
Do not lose hope or courage, for from the wound, the gaping,
Always the blood will flow, while there is life in us,
And we shall never forget thee in eternity's space.

* October 1897

F. Other Revolutionists

1. Jose Palma (1876-1903)

Jose Palma became popular because of his *Himno Nacional Filipino* (The Philippine National Anthem) with the music set by Julian Felipe. He was born in Tondo, Manila on June 6, 1876. His brother Rafael Palma became president of the University of the Philippines (UP). He joined the revolution against the Americans together with Gregorio del Pilar, the youngest Filipino general who died during the revolution. Aside from the National Anthem, here are his other works:

1. *Melancolias* (Melancholies). A collection of his poems.
2. *De mi Jardín* (In My Garden). A poem expressing one's longings for his sweetheart.

- **Newspapers during the Revolution**

In the effort of the revolutionists to spread to the world their longings for their country, many newspapers were put up during the Revolutionary Period. They were:

1. *Heraldo de la Revolución*. Printed the decrees of the Revolutionary Government, news and works in Tagalog that aroused nationalism.
2. *La Independencia* (Independence). Edited by Antonio Luna and whose aim was for Philippine Independence.
3. *La República Filipina* (The Philippine Republic). Established by Pedro Paterno in 1898.
4. *La Libertad* (Liberty). Edited by Clemente Zulueta.

2. Jose Dela Cruz (1746-1829)

Jose de la Cruz or *Huseng Sisiw* was given the honor of *Hari ng mga Makata* (King of the Poets). He was born in Tondo, Manila on December 20, 1746. He did not have any formal schooling but through his own efforts, he learned Katon at Cartilla, Doctrina Cristiana, Philosophy and Theology.

He was known as *Huseng Sisiw* because when someone requested him to write love poems, he only asked for a chick (*sisiw*) as payment. He was Balagtas' mentor in poetry. He was one of the three writers associated with *korido* in the history of Philippine literature, along with Francisco Balagtas at Ananias Zorilla. Among his writings were *Clarito*, *Adela at Florante*, *Flora at Clavela*, *Doce Pares de Francia*, *Rodrigo de Villas*, and *Historia Famoso de Bernardo Carpio*.

About *Ibong Adarna*

Ibong Adarna is a mythical story, formed in narrative song and poetry called *corrido* and considered a big part of Philippine literature. The author of this fantastic story still remains unknown. Some speculated that the author was Spanish because the text was written when the Spaniards ruled the Philippines. During those times, *Ibong Adarna* was known as *Corrido at Buhay na Pinagdaanan nang Tatlong Principeng Magcacapatid na Anac nang Haring Fernando at nang Reina Valeriana sa Cahariang Berbania*. Other critiques claimed that it was written by Jose dela Cruz.

This folklore is about love, sacrifice and fantasy. The story centers on catching the mythical bird that possesses magical powers. The Adarna bird is so beautiful and could change into a lot of stunning forms but it is very hard to catch. It knows a total of seven songs which could either enchant anyone to sleep, turn him into stone or heal him of a deadly sickness, which is why the almost dying King Fernando of Berbania tasked his three sons to catch.

Summary of *Ibong Adarna*

Once upon a time, there was a kingdom named, Berbania. It was ruled by King Fernando and Queen Valeriana who had three sons – Don Pedro (first born), Don Diego (second) and Don Juan (the youngest).

One night, King Fernando had a bad dream. He saw that his youngest Prince and favorite, Don Juan, was thrown away in a creepy deep well. After some time, the King started to get weak for some unknown reasons. It seemed that nothing could bring back his healthy condition. His medical advisors told him that the only cure to his unexplained sickness is a lullaby sung by the Adarna bird.

So King Fernando tasked his three sons to hunt the magical bird. Don Pedro went first but he wasn't successful. He may have reached Mount Tabor and the tree of Piedras Platas where the Adarna bird nested but the prince fell asleep after hearing the bird's song. Worse he turned into a stone when the lovely bird pooped on him. The second prince, Don Diego, went to hunt next. Unfortunately, he had the same bitter experience like his older brother. The kingdom was counting on Don Juan, so he went next.

The youngest prince climbed through Mount Tabor. He met a very old sick man who gave him tips about the magical tree of Piedras Platas and how to catch the Adarna bird. Don Juan successfully caught the bird and helped his two brothers to be human again. Because of envy and greed for power, the two joined forces to beat Don Juan to death and threw him into a deep well. The two then returned home with the Adarna. However, the king's illness went worse because the bird never sang a single song.

Luckily, Don Juan's strength returned. He was healed by the poor old man he helped in the mountain. He went back to the Kingdom of Berbania. King Fernando came to know the truth when the bird started singing after seeing Don Juan. The King went well and became stronger than ever. He wanted to punish his two sons but Don Juan appealed to his father to just forgive them. The King granted his request and instructed the three princes to guard the Adarna bird. However, because of Don Pedro, the bird flew away and escaped. Don Juan went away from the kingdom so the king won't punish his brother.

King Fernando asked the two princes to look for Don Juan. Finding him in the kingdom of Armenia, the two brothers decided to live with him there. One day they found an interesting well and all three attempted to reach down but only Don Juan went down successfully. He found

two lovely princesses, Donya Juana and Donya Leonora, captives of a giant serpent. Because of his skills in fighting, the mighty prince killed the serpent and saved the two princesses. In a fit of envy, Don Pedro cut the rope when the prince went down the well to get the ring Donya Leonora had forgotten. They left Don Juan bruised and with broken bones. Meanwhile, it was easy for Don Diego to make Donya Juana fall in love with him. So when they went back to Berbania, they got married. On the other hand, Don Pedro did everything to pursue Donya Leonora but he failed.

An enchanted fox helped and treated Don Juan and he was quickly healed. The Adarna bird appeared suddenly and told him about the princess of Reyno de los Cristales, his love destiny. He immediately searched for the princess and found out about the cruel King Salermo. Many were the obstacles which the king imposed on the prince, but he overcame every single one because of the help of Maria Blanca, daughter of King Salermo. Yet the king wouldn't give his daughter's hand to Don Juan, which is why the two escaped. Despondent and furious, the king made a curse--that his daughter would crawl like a snail and that Don Juan would eventually forget about Maria Blanca.

Don Juan returned to Berbania where he was welcomed by his mother, Queen Valeriana, and Princess Leonora, leaving Maria Blanca in the village with the promise to get back to her. While with his family and Princess Leonora, Don Juan forgot about Maria Blanca because of Princess Leonora. Don Juan and Princess Leonora were scheduled to wed, but on the day of the wedding, Maria Blanca broke into the ceremony dressed as an empress. The ceremony was stopped and the "empress" found a way to bring back old memories to Don Juan about their love. Finally, Don Juan and Princess Maria Blanca got married while Princess Leonora married Don Pedro. In the end, Don Pedro became the new king of Berbania while Don Juan became the king of Reyno de los Cristales.

Example of the Text

Corrido at buhay na pinagdaanan nang tatlong Principeng magcacapatid na anac nang haring Fernando at nang reina Valeriana sa cahariang Berbania.

- 1 *Virgeng Ináng mariquit
Emperadora sa Langit,
tulongan po yaring isip
matutong macapagsulit.*
- 2 *Sa aua mo po't, talaga
Virgeng ualang macapára,
acong hamac na oveja
hulugan nang iyong gracia.*
- 3 *Dila co'i iyóng talasan
pauiin ang cagarilán,
at nang mangyaring maturan
ang munting ipagsasaysay.*
- 4 *At sa tanang nangarito
nalilimping auditorio,
sumandaling dinguin ninyo
ang sasabihing corrido.*

- 5 *Na ang sabi sa historia
nang panahong una-una,
sa mundo'i nabubuhay pa
yaong daquilang monarca.*
- 6 *At ang caniyang esposa
yaong mariquit, na reina,
ang pangala't bansag niya
ay si doña Valeriana.*
- 7 *Itong hari cong tinuran
si don Fernando ang ngalan
ang caniyang tinubuan
ang Berbaniang caharian.*
- 8 *Ang haring sinabi co na
ay may tatlong anác sila,
tuturan co't ibabadyá
nang inyo ngang maquilala.*
- 9 *Si don Pedro ang panganay
na anác nang haring mahal,
at ang icalaua naman
si don Diego ang pangalan.*
- 10 *Ang icatlo'i, si don Juan
ito'i siyang bunsong tunay,
parang Arao na sumilang
sa Berbaniang caharian.*
- 11 *Ito'i, lalong mahal бага
sa capatid na dalaua,
salang malingat sa mata
nang caniyang haring amá.*
- 12 *Para-parang nag-aaral
ang manga anác na mahal,
malaqui ang catouaan
nang hari nilang magulang.*
- 13 *Ay ano'i, nang matuto na
yaong tatlong anác niya,
ay tinauag capagdaca
nitong daquilang monarca.*
- 14 *Lumapit na capagcuan
ang tatlong príncipeng mahal,
cordero'i, siyang cabagay
nag-aantay pag-utusan.*

- 15 *Anáng hari ay ganitó
caya co tinauag cayó,
dito sa itatanong co
ay sabihin ang totoó.*
- 16 *Linoob nang Dios Amá
na cayo'i, nangatuto na,
mili cayó sa dalaua
magpare ó magcorona.*
- 17 *Ang sagót nila at saysay
sa hari nilang magulang,
capua ibig magtangan
nang corona't, cetrong mahal.*
- 18 *Nang itó ay maringig na
nang haring canilang amá,
pinaturuan na sila
na humauac nang espada.*
- 19 *Sa Dios na calooban
sa canilang pag-aaral,
di nalao'i, natutuhan
ang sa armas ay pagtangan.*
- 20 *Ito'i, lisanin co muna
yaong pagcatuto nila,
at ang aquing ipagbadyá
itong daquilang monarca.*

3. Francisco “Balagtas” Baltazar (1788-1862)

Francisco Baltazar, popularly called *Balagtas*, is the acknowledged master of traditional Tagalog poetry. He left his hometown in Bigaa, Bulacan for Manila, with a strong determination to improve his lot through education. To support his studies, he worked as a domestic servant in Tondo. He made progress in classical studies in schools of prestige in the capital.

Great social and political changes in the world worked together to make Balagtas' career as poet possible. The industrial revolution had caused a great movement of commerce in the globe, creating wealth and the opportunity for material improvement in the life of the working classes. With these great material changes, social values were transformed, allowing greater social mobility. In short, he was a child of the global bourgeois revolution. “*Liberal ideas, in time, broke class -- and, in the Philippines -- even racial barriers. The word Filipino, which used to refer to a restricted group (i.e., Spaniards born in the Philippines) expanded to include not only the acculturated wealthy Chinese mestizo but also the acculturated Indio*” [Medina, as cited by Macansantos & Macansantos, 2010]. Balagtas was one of the first *Indios* to become a Filipino. But the crucial element in Balagtas' unique genius is that, being caught between two cultures (the native and the colonial/classical), he could switch codes (or was perceived by his compatriot audience to be switching codes), provide insight and information to his oppressed compatriots in the very style and guise of a tradition provided him by a foreign (and oppressive) culture. His narrative poem *Florante at Laura* written in sublime Tagalog, is about tyranny in

Albanya, but it is also perceived to be about tyranny in his Filipino homeland [Lumbera, as cited by Macansantos & Macansantos, 2010].

Probably written between 1835 and 1842, *Florante at Laura* inspired a generation of young Filipino writers of the new educated class, or *ilustrados*, who used their literary talents to call for political and social reform under the colonial system. These writers, most notably José Rizal, produced a small but high-quality body of Philippine literature in Spanish with his novels *Noli and Fili*.

Synopsis. The story is about the love and determination of the Duke Florante and the Princess Laura of Albania while being pursued by the usurper Count Adolfo.

Plot. The story begins deep within a dark, gloomy forest. Florante, a duke of the Kingdom of Albania is tied to a tree, lamenting the death of his father, Duke Briseo. He is driven mad by the thought that his beloved, Princess Laura, has fallen into the arms of his enemy, Count Adolfo, son of Count Sileno. Nearby, two starving lions keep watch and try to attack Florante. He is saved, just in time, by Aladin, a Persian prince who happens to be at the forest at the same time. Weak and bewildered, Florante faints.

The merciful soldier nurses Florante to health. Upon recovery, Florante is initially taken back by Aladin who he considers as an enemy due to his Islamic faith. After a few explanations are made, Florante is grateful and begins to tell his story.

Florante's Tale. The son of a princess and a royal adviser, Florante grew up in happiness, showered with love. He liked to play games when he was six, and was almost captured by a vulture that entered in their mountain cottage; this incident was followed by the attack of a falcon. He was saved by his cousin Menalipo, an archer from Epirus.

When he turned eleven, his parents, Duke Briseo and Princess Floresca, sent him to Athens, Greece to study under Antenor, a renowned teacher. There, he met Adolfo, a fellow countryman, the brightest student in their school. After six years of study, Florante surpassed Adolfo's capabilities, talents and intelligence, gaining popularity.

While acting during a school play, Adolfo attempted to kill Florante. Fortunately, Florante's friend, Menandro, was quick enough to intervene. Adolfo headed home to Albania after his failed attempt. One year later, Florante received a letter from his father, announcing the death of his mother.

Though filled with grief, Florante waited two months before he returned home. Menandro, unwilling to be separated from him, accompanied him on his journey. Upon his arrival in Albania, an emissary of the kingdom of Crotone requested his assistance in the upcoming war against the Persians. Florante had not the will to refuse, for the King of Crotone was his grandfather. During his stay in Albania, Florante was invited to the royal palace and was enamoured of Laura, the daughter of King Linceo.

Coming to the aid of Crotone, Florante fought with the Persian general Osmalik for five hours, slaying him in the end. He stayed in Crotone for five months before returning to Albania to see Laura. He was surprised by the sight of a Persian flag waving atop the kingdom. He recaptured the palace and saved his father, the King, and Count Adolfo. He also saved Laura from being beheaded in the hands of an Emir; as a consequence, he was declared "Defender of Albania" for his bravery, deepening Adolfo's envy and hatred.

Florante protected the kingdom once more from the Turkish forces under general Miramolin, an acclaimed conqueror. This took place in Aetolia, where he later received a letter from his father summoning him back to Albania. He left his troops in the care of his friend, Menandro but upon returning, he was ambushed by 30,000 soldiers upon Adolfo's orders and

was imprisoned for 18 days. There, he learned of the tragic fate of his father and the king who were beheaded under Adolfo. Florante was then exiled into the forest and tied to a tree.

Reunion and Peace. Aladin's speech is interrupted when they hear voices. A woman narrates her escape from a kingdom and a marriage. She speaks of her search for her beloved, a search which lasted six years. She also shares that while deep in the forest, she hears cries for help, and finding a lady about to be raped, she uses her bow and arrow to kill the assailant. The woman introduces herself as Flerida.

The lady saved by Flerida is revealed to be Laura, who begins to tell her story. While her love was away at war, Count Adolfo used deceit to gain popularity and turned the people of Albania against their King. Count Adolfo then rose to the throne, forcing Laura to be his queen. An army under Menandro, Florante's childhood friend, was able to overthrow Adolfo from power. Seeing all was lost, Adolfo fled into the woods with Laura as his hostage.

After hearing all this, Florante and Aladin reunite with their loved ones. Florante and Laura return to Albania to rule as king and queen. Aladin and Flerida return to Persia, where Aladin becomes the new sultan after his father dies of depression because of Flerida's escape. Aladin and Flerida are then baptised into the Catholic Faith, and the two kingdoms live in harmony and peace.

Characters

- Florante – a duke of Albania and the main protagonist of the novel.
- Laura – Daughter of King Linceo of Albania. She is the love interest of Florante and is later married to him.
- Count Adolfo – Rival of Florante and the antagonist of the novel. His jealousy and envy towards Florante sparked his rebellion against the King. He was also responsible for the imprisonment of Florante. He was killed by Flerida as he attempted to rape Laura in his escape against the forces loyal to the king.
- Prince Aladin – Son of Sultan Ali-Adab of Persia. He saved Florante from being eaten by lions in the forest. Later, he married his love interest Flerida.
- Flerida – Aladin's fiancée. She asked Sultan Ali-Adab to spare Prince Aladin's life on the condition that she would be Ali-Adab's wife. She later escaped and killed Count Adolfo as he attempted to rape Laura in the forest.
- Duke Briseo – Father of Florante and a nobleman of Albania. He was killed, along with King Linceo, by Count Adolfo during the latter's usurpation of power. He was a very good father to Florante.
- Princess Floresca – Mother of Florante and the Princess of Crotone. She died while Florante was studying in Athens.
- King Linceo – King of Albania and the father of Princess Laura. A great ruler of Albania, he and Duke Briseo were killed by Count Adolfo during the latter's takeover.
- Sultan Ali-Adab – Sultan of Persia and the father of Prince Aladin. He sentenced his son to death because of cowardice in the battlefield. In exchange for Aladin's life, Flerida promised to marry the Sultan. After her escape, the Sultan committed suicide.
- Count Sileno – Father of Count Adolfo.
- Menalipo – Cousin of Florante. He saved Florante from vultures when they were younger.
- Menandro – Friend and confidant of Florante. They first met while they were studying in Athens and Menandro saved Florante from young Adolfo's attempt to murder him. He

and Florante both shared a military expedition. He also led the overthrow of Count Adolfo and restored peace in Albania.

- Antenor – Professor of Florante, Menandro, and Adolfo in Athens. He was a good and wise teacher to Florante.
- General Osmalik – A general of Persia. He was killed by Florante during a military expedition.
- General Miramolin – A general of the Ottoman Empire. He was responsible for the invasion of Albania in order to bring the kingdom under the imperial control.
- Emir – One of the commanding officers who sacked Albania together with Aladin during the campaign of Florante and Menandro in Crotone. He nearly slew Laura for her refusal to love him but was defeated.

Literary Form. Florante at Laura is written as an *awit*; the word in its present usage means "song" but is a poetic form with the following characteristics:

1. four lines per stanza
2. twelve syllables per line
3. an assonantal rhyme scheme of AAAA (in the Tagalog manner of rhyming described by José Rizal in *Tagalische Verskunst*)
4. a slight pause (cesura) on the sixth syllable
5. each stanza is usually a complete, grammatically correct sentence
6. each stanza has figures of speech (according to Fernando Monleón, Balagtas used 28 types in 395 instances throughout the poem)
7. the author remained anonymous (according to contemporary tradition)
8. the author offered the poem to María Asuncion Rivera – M.A.R. (a tradition which Balagtas built upon in *Kay Celia*)
9. the author asked for the reader's indulgence (which Balagtas does very confidently in *Sa Babasa Nito*, "To Him That Reads This")

Selected Stanzas

Kay Celia

- 1 Kung pagsaulan kong basahin sa isip
 ang nangakaraang araw ng pag-ibig,
 may mahahagilap kayang natititik
 liban na kay Celiang namugad sa dibdib?
- 2 Yaong Celiang laging pinananganganiban,
 baka makalimot sa pag-iibigan
 ang ikinalubog niring kapalaran,
 sa lubhang malalim na karalitaan.
- 7 Ang kaluluwa ko'y kusang dumadalaw
 sa lansanga't nayong iyon niyapakan,
 sa ilog Beata't Hilom na mababaw
 yaring aking puso'y laging lumiligaw.

- 22 Ikaw na bulaklak niring dilidili
Celiang sagisag mo'y ang M.A.R.,
sa Birheng mag-ina'y ipamintakasi
ang tapat mong lingkod na si F.B.

Sa Babasa Nito

- 1 Salamat sa iyo, O manasang irog,
kung halagahan mo itong aking pagod,
ang tula ma'y bukal ng bait sa kapos,
pakikinabangan ng ibig tumarok.
- 2 Kung sa biglang tingi'y bubot at masaklap
palibhasa'y hilaw at mura ang balat,
ngunit kung namnamin ang sa lamang lasap,
masasarapan din ang babasang pantas.
- 3 Di ko hinihinging pakamahalin mo,
tawana't dustain ang abang tula ko,
gawin ang ibigi't nasa iyo,
ay huwag mo laamang baguhin ang berso.
- 4 Kung sa pagbasa mo'y may tulang malabo,
bago mo hatulan, katkatin at liko
pasuriin muna ang luwasa't hulo
at makikilalang malinaw at wasto.
- 5 Ang may tandang letra, alin mang talata
di mo mawatasa't malalim na wika,
ang mata'y itingin sa dakong ibaba,
buong kahuluga'y mapag-uunawa.
- 6 Hanggang dito ako. O nanasang pantas
sa kay Sigismundo'y huwag ding matulad,
sa gayong katamis wikang masasarap
ay sa kababago ng tula'y umalat.

Masayang Wakas

- 393 Di pa napapatid yaong pag-uusap,
si Menandro'y siyang pagdating sa gubat
dala'y ehersito't si Adolfo'y hanap,
nakita'y tatoto, laking tuwa't galak!
- 394 "Yaong ehersitong mula sa Etolya
ang unang nawika sa gayong ligaya,
"Biba si Floranteng hari ng Albanya!
Mabuhay, mabuhay ang Prinsesa Laura!"
- 399 Nagsasama silang lubhang mahinusay
hanggang sa nasapit ang payapang bayan...
tigil, aking Musa't kusa kang lumagay
sa yapak si Celia dalhin yaring Ay! Ay!

Philippine Literature in Spanish*

Spanish colonization of the Philippines began in 1565 but it was not until the late 19th century that significant writings in Spanish by Filipinos emerged. A key reason for the late development is that while printing was introduced in 1593 (with the first book printed in the Philippines, *Doctrina Cristiana*), the conditions for a "culture of literacy" - particularly, the rise of journalism and an educational system based on letters - developed only in the 19th century.

Between 1593 and 1800, only 541 books were published in the Philippines. Before 1800, the only noteworthy Filipino writers in Spanish were those who wrote religious literature, usually in collaboration with the Spanish missionaries.

The slow development of the Spanish language also drew from the ambivalence of Spanish authorities concerning its promotion. Racist and colonialist notions dictated the dominant view that the learning of the language by Filipinos would foster among the colonial subjects a spirit of assertiveness and rebellion.

The late 19th century was a watershed because of political, economic, and social changes that opened up the colony to the world. While the first newspaper in the Philippines, *Del Superior Gobierno*, came out in 1811, it was the second half of the 19th century that saw the rise of popular journalism, with the publication of papers like *Diario de Manila* (1848-52, 1860-98) and *El Comercio* (1869-1925). The increase in publishing outlets fostered the writing of fiction and poetry, particularly among Spanish and Creole citizens of the colonial capital. Equally important, the reforms of 1865 marked the beginning of a secular public school system and efforts in promoting teacher training.

The production and circulation of literature were regulated by the colonial government. Censorship was in force, restricting the entry into the colony of books like those of Victor Hugo, Alexander Dumas, and Eugene Sue. Even Cervantes' *Don Quixote* was initially banned for depicting "immoral customs." Yet, the force of social economic changes created openings for the emergence of Filipino writing in Spanish.

An important vehicle was the nationalist "Propaganda Movement" propelled by Filipinos in Europe and the Philippines. The generation of the Propaganda Movement produced a major wave of literary activity. The most important figure is Jose Rizal (1861-1896), who produced, among many other writings, *Noli me Tangere* (1887) and *El Filibusterismo* (1891) which remain, to this day, the most important novels written by a Filipino. Important writers of Rizal's generation include Pedro Paterno (1858-1911), Marcelo H. del Pilar (1850-1896), Graciano Lopez-Jaena (1856-1896), and Mariano Ponce (1863-1918). The organ of the Propaganda Movement in Spain, *La Solidaridad* (1889-1895), was the leading medium for 19th century nationalist writings in Spanish.

The end of Spanish rule in 1898 and the first decades of the American occupation saw a surge of literary activity in Spanish. Factors for this surge include the spread of secular and liberal ideas, advances in public education, and the expansion of journalism and book publishing. A key factor, too, was the language situation in the early 20th century. Three languages

contended as medium of expression -- the native language (whether Tagalog, Iloko, Cebuano, or some other Philippine language), Spanish (the language of the educated elite), and English (then in the process of being propagated in the U.S. -sponsored public school system). In this transition, Spanish persisted as a medium, particularly for the generation schooled in the Spanish system.

The early years of the 20th century -- which some call the "Golden Age" of Philippine literature in Spanish- - produced a substantial body of work. The most vigorous activity was in poetry, spurred by the presence of Spanish-language periodicals, like *El Renacimiento* and *La Vanguardia*, and the popularity of publicly-performed poetic jousts called *balagtasán*. The most important poets are Fernando Ma. Guerrero (1873-1929), Cecilio Apostol (1877-1936), Jesus Balmori (1886-1948), Manuel Bernabe (1890-1960), Claro M. Recto (1890-1960), and Flavio Zaragoza y Cano (1892-1965). Significant books of poetry include Recto's *Bajo los Cocoteros* (1911), Guerrero's *Crisalidas* (1914), Balmori's *Mi Casa de Nipa* (1938), and Apostol's *Pentélicas* (1941).

In theater, there was a lot of creativity at the turn of the century--particularly in the *zarzuela*, a Spanish form introduced into the Philippines in the 19th century and subsequently "localized." Recto, Pascual Poblete (1857-1921), and Antonio M. Abad (1894-1970) wrote plays in Spanish. These had limited appeal, however, as Spanish-language theater was quickly overshadowed by theater in the Philippine languages.

The period saw important works in fiction. Leading novelists were Jesus Balmori, who wrote *Bancarrota de Almas* (1910) and *Se Deshojó la Flor* (1915), and Antonio M. Abad, the author of *El Último Romántico* (1927), *La Oveja de Nathan* (1929), and *El Campeón* (1939). Among the outstanding writers of short stories were Jesus Balmori, Buenaventura Rodriguez (1893-1941), and Enrique K. Laygo (1897-1932).

The achievement in the essay and other prose forms was substantial. The 19th century propagandists produced prose which demonstrated how well Filipinos had taken the Spanish language as their own. Their example was carried into the early 20th century in the work of Trinidad Pardo de Tavera (1857-1925), Rafael Palma (1874-1939), Jaime C. De Veyra (1873-1963), and Teodoro M. Kalaw (1884-1940).

The Spanish language, however, became increasingly marginal. It was not a popular language to begin with. At the end of the Spanish era, less than ten percent of the Christianized population was fully literate in the language. Spanish-language speakers were limited to the urban centers and the elite. With the decline in the prestige of the language in the post-Spanish era and the radical shift to English, Philippine literature in Spanish waned. The decline is illustrated in the disappearance of Spanish-language newspapers. *Premio Zobel*, a prestigious contest for Spanish writing established by the Zobel family in 1920, ceased in 1942. Though it was revived in 1951, it had an erratic existence because of the lack of entries. It was revised in 1975 as the Hispanidad Award. Courses in the Spanish language used to be compulsory for university students as a requirement for graduation; they are now optional. [*Mojares]

REVIEW QUESTIONS 2

1. What can you briefly say about the Period of Enlightenment?

2. Who were the precursors and what were the objectives of the Propaganda Movement?

3. Read the passage below from *Noli Me Tangere* by Jose Rizal.

Chapter on “*All Saints’ Day*” [Todos los Santos], then answer the question that follows, in either Filipino or English:

“The Filipinos at that time were different from all the rest. According to historians, the ancient inhabitants of the Philippines had venerated their ancestors as tutelary deities; now the contrary was true, and the dead had to place themselves under the protection of the living.”

A. Why did Rizal say that “*the Filipinos were different*” with respect to honoring the dead?

Chapter on “*Free Thought*” [Malayang Pagkukuro], then answer the question that follows, in either Filipino or English:

“I do not speak in riddles. I am trying to express myself clearly. For your greater safety, it is necessary that your enemies should think you are careless and over-confident.” Ibarra drew

back. *“My enemies? Do I have enemies?” “Sir, we all have tme, from the smallest insect to man, and from the poorest to the richest and most powerful. Enmity is the law of life.”*

B. Why did Rizal say that *“enmity is the law of life?”*

Chapter on *“Christmas Eve”* [Noche Buena], then answer the question that follows, in either Filipino or English:

“Go and look for the firewood. I want to help you.” Basilio went away. The unknown turned his face to the East and whispered as if in prayer: “Nothing will remain of me..... I die without seeing the sun rise on my country. You who are to see the dawn, welcome it, and do no forget those who fell during the night!” He raised his eyes to the sky, his lips moved as if to say a prayer, then he lowered his head and feel slowly to the ground.....”

C. What does Basilio mean when he said *“.....I die without seeing the sun rise on my country. You who are to see the dawn, welcome it, and do no forget those who fell during the night”*?

4. Briefly state Rizal’s main purpose(s) in writing the two novels and point out significant features.

5. As a simple reflection, how different are the two novels?

6. Give the main idea of the following stanzas from *Mi Ultimo Adios* [My Last Farewell] by Jose Rizal.

2 *En campos de batalla, luchando con delirio*

*Otros te dan sus vidas sin dudas, sin pesar;
El sitio nada importa, ciprés, laurel ó lirio,
Cadalso ó campo abierto, combate ó cruel martirio,
Lo mismo es si lo piden, la patria y el hogar.*

On the field of battle, 'mid the frenzy of fight,
Others have given their lives, without doubt or heed;
The place matters not-cypress or laurel or lily white,
Scaffold or open plain, combat or martyrdom's plight,
It's ever the same, to serve our home and country's need.

5 *Ensueño de mi vida, mi ardiente vivo anhelo,
Salud! te grita el alma que pronto va á partir!
Salud! ah que es hermoso caer por darte vuelo,
Morir por darte vida, morir bajo tu cielo,
Y en tu encantada tierra, la eternidad dormir.*

Dream of my life, my living and burning desire,
All hail! cries the soul that is now to take flight;
All hail! And sweet it is for thee to expire ;
To die for thy sake, that thou mayst aspire;
And sleep in thy bosom eternity's long night.

8 *Deja que el sol ardiendo las lluvias evapore
Y al cielo tornen puras con mi clamor en pos,
Deja que un ser amigo mi fin temprano llore
Y en las serenas tardes cuando por mi alguien ore
Ora también, Oh Patria, por mi descanso a Dios!*

Let the sun draw the vapors up to the sky,
And heavenward in purity bear my tardy protest
Let some kind soul o'er my untimely fate sigh,
And in the still evening a prayer be lifted on high
From thee, O my country, that in God I may rest.

11 *Y cuando ya mi tumba de todos olvidada
No tenga cruz ni piedra que marquen su lugar,
Deja que la are el hombre, la esparza con la azada,
Y mis cenizas antes que vuelvan a la nada,
El polvo de tu alfombra que vayan a formar.*

And even my grave is remembered no more
Unmark'd by never a cross nor a stone
Let the plow sweep through it, the spade turn it o'er
That my ashes may carpet earthly floor,
Before into nothingness at last they are blown.



13 *Mi Patria idolatrada, dolor de mis dolores,
Querida Filipinas, oye el postrer adiós.
Ahí te dejo todo, mis padres, mis amores.
Voy donde no hay esclavos, verdugos ni opresores,
Donde la fe no mata, donde el que reyna es Dios.*

My Fatherland ador'd, that sadness to my sorrow lends
Beloved Filipinas, hear now my last good-by!
I give thee all: parents and kindred and friends
For I go where no slave before the oppressor bends,
Where faith can never kill, and God reigns e'er on high!



14 *Adiós, padres y hermanos, trozos del alma mía,
Amigos de la infancia en el perdido hogar,
Dad gracias que descanso del fatigoso día;
Adiós, dulce extranjería, mi amiga, mi alegría,
Adiós, queridos seres morir es descansar.*

Farewell to you all, from my soul torn away,
Friends of my childhood in the home dispossessed !
Give thanks that I rest from the wearisome day !
Farewell to thee, too, sweet friend that lightened my way;
Beloved creatures all, farewell! In death there is rest!

7. Match the following significant literary works, titles, authors and/or events with the corresponding letters in Column B.

Column A	Column B
___ 1. Allegorical play written by Rizal	A. Graciano Lopez Jaena
___ 2. Poem written by Rizal at age 14	B. Ang Dapat Mabatid ng mga Tagalog
___ 3. M. H. del Pilar's pen name	C. Jomapa
___ 4. Author of <i>Dasalan at Tocsohan</i>	D. Kalayaan
___ 5. Newspaper established in Barcelona	E. Taga-ilog
___ 6. Author of <i>Fray Botod</i>	F. Ninay
___ 7. Antonio Luna's pen name	G. Dimas-ilaw
___ 8. Mariano Ponce's pen name	H. El Consejo de los Dioses
___ 9. Biographer of the Propaganda Movement	I. Don Rafael
___ 10. Novelist of the Propaganda Movement	J. Apolinario Mabini
___ 11. First social novel in Spanish by a Filipino	K. Dimasalang
___ 12. Jose Ma. Panganiban's pen name	L. Junto al Pasig
___ 13. Known as the Great Plebeian	M. Pedro Paterno
___ 14. Anti-Spanish writing of Bonifacio	N. Dolores Manapat
___ 15. Brains of the Revolution	O. Mariano Ponce
___ 16. Brains of the Katipunan	P. Tikbalang
___ 17. Katipunan's newspaper	Q. Marcelo H. del Pilar
___ 18. Emilio Jacinto's pen name	R. Emilio Jacinto
___ 19. Rizal's pen name	S. Andres Bonifacio
___ 20. Ibarra's father in <i>Noli Me Tangere</i>	T. La Solidaridad

8. What gave rise to or triggered the Philippine Revolution?

9. Give the main idea, in either Filipino or English, of the following stanzas from *Pag-ibig sa Tinubuang Lupa* [Love of Country] by Marcelo H. del Pilar:

1 *Aling pag-ibig pa ang hihigit kaya*
 sa pagkadalisay at pagkadakila

*gaya ng pag-ibig sa tinubuang lupa?
Aling pag-ibig pa? Wala na nga, wala!*

What love can be
purer and greater
than love of country?
What love? No other love, none...

5 *Kung ang bayang ito'y nasa panganib
at siya ay dapat na ipagtangkilik
ang anak, asawa, magulang, kapatid
isang tawag niya'y tatalikdang pilit.*

If this country is in danger
and she needs defending,
Forsaken are the [child, wife, parent, sibling]
at the country's beck and call...

28 *Ipaghandog-handog ang buong pag-ibig
hanggang sa mga dugo'y ubusang itigis
kung sa pagtatanggol, buhay ay (mailit)
ito'y kapalaran at tunay na langit.*

Dedicate with all your love—
as long [as] there is blood—shed every drop of it,
If for the defense of the country life is [lost]
this is fate and true glory.

10. Explain, in either English or Filipino, the following from the True Decalogue [*Ang Dekalogo*] by Apolinario Mabini:

A. *Third.* Thou shalt cultivate the special gifts which God has granted thee, working and studying according to thy ability, never leaving the path of righteousness and justice, in order to attain thy own perfection, by means whereof thou shalt contribute to the progress of humanity; thus, thou shalt fulfill the mission to which God has appointed thee in this life and by so doing, thou shalt be honored, and being honored, thou shalt glorify thy God.

Pangatlo. Palusugin mo ang mga piling kayamanan na ipinagkaloob sa iyo ni Bathala.

B. *Sixth.* Thou shalt strive for the independence of thy country: for only thou canst have any real interest in her advancement and exaltation, because her independence constitutes thy own liberty; her advancement, thy perfection; and her exaltation, thy own glory and immortality.

Pang-anim. Pagpilitan mo ang pagsasarili ng iyong bayan.

C. *Ninth.* Thou shalt love thy neighbor as thyself: for God has imposed upon him, as well as upon thee, the obligation to help thee and not to do unto thee what he would not have thee do unto him; but if thy neighbor, failing in this sacred duty, attempt against thy life, thy liberty and thy interests, then thou shalt destroy and annihilate him for the supreme law of self-preservation prevails.

Pansiyam. Ibigin mo ang kapwa nang gaya ng pag-ibig mo sa sarili.

11. What does Emilio Jacinto's *Kartilya* deal with?

12. Explain the following *Teachings of the Katipunan* by Jacinto:

A. *All persons are equal, regardless of the color of their skin. While one could have more schooling, wealth, or beauty than another, all that does not make one more human than anybody else.*

B. *In the thorny path of life, the man leads the way and his wife and children follow. If the leader goes the way to perdition, so do the followers.*

C. *Don't do to the wife, children, brothers, and sisters of others what you do not want done to your wife, children, brothers, and sisters.*

13. Explain, in either English or Filipino, the following excerpts from *Liwanag at Dilim: Ang Kalayaan* by Jacinto:

2 *Ayon sa wastong bait, ang katuwirang ito ay siyang ikinaiba ng tao sa lahat ng nilalang. Ang hayop ay sinusupil at nilulubiran sapagkat di nakatatanto ng matuwid at di-matuwid, di nakaaabot ng dakila at magandang gawa. Liban sa tao lamang ang makakapagsabi ng ibig ko't di ko ibig kaya't ayon sa bagay na kaniyang inibig o iniibig, siya'y magiging dapat sa tawag na mabuti o masama, sa parusa o sa palo.*

17 *Ang umiibig at nagpapakamatay sa dakilang kadahilanan ng kalayaan ay umiibig at nagpapakamatay sa kadahilanan ng Maykapal, puno't mula ng katuwiran na dili maaaring magkaroon kung ang kalayaan ay wala.*

14. Briefly give an account of the following from *Ibong Adarna*:

A. How did Juan catch the *Ibong Adarna*?

B. How were Juan and Maria able to escape?

15. Match the following significant literary works, titles, authors and/or events with the corresponding letters in Column B.

Column A

- ___ 1. Author/writer of *Himno Nacional Filipino*
- ___ 2. Newspaper established by Paterno (1898)
- ___ 3. Known as Huseng Sisiw
- ___ 4. Literary work considered as *korido*
- ___ 5. Master of traditional Tagalog Poetry
- ___ 6. Literary work considered as *awit*
- ___ 7. Main protagonist in *Florante at Laura*
- ___ 8. Daughter of King Linceo of Albania
- ___ 9. Antagonist in *Florante at Laura*
- ___ 10. Married Flerida, his love interest
- ___ 11. Florante's father
- ___ 12. Florante's mother
- ___ 13. Saved Florante from the vultures
- ___ 14. A general of the Ottoman Empire
- ___ 15. A general of Persia

Column B

- A. Francisco Baltazar
- B. Florante
- C. Ibong Adarna
- D. Prince Aladin
- E. Princess Floresca
- F. Jose Palma
- G. Menalipo
- H. Duke Briseo
- I. Gen. Miramolin
- J. La Republica Filipina
- K. Gen. Osmalik
- L. Jose de la Cruz
- M. Count Adolfo
- N. Florante at Laura
- O. Laura

16. Give the central idea, in either Filipino or English, of each stanza from *Florante at Laura*:

Kay Celia

- 1 Kung pagsaulan kong basahin sa isip
 ang nangakaraang araw ng pag-ibig,
 may mahahagilap kayang natititik
 liban na kay Celiang namugad sa dibdib?

- 2 Yaong Celiang laging pinananganganiban,
baka makalimot sa pag-iibigan
ang ikinalubog niring kapalaran,
sa lubhang malalim na karalitaan.

- 7 Ang kaluluwa ko'y kusang dumadalaw
sa lansanga't nayong iyon niyapakan,
sa ilog Beata't Hilom na mababaw
yaring aking puso'y laging lumiligaw.

- 22 Ikaw na bulaklak niring dilidili
Celiang sagisag mo'y ang M.A.R.,
sa Birheng mag-ina'y ipamintakasi
ang tapat mong lingkod na si F.B.

17. Based on the literary work *Florante at Laura*, answer the questions below.

Sa Babasa Nito

- 1 Salamat sa iyo, O manasang irog,
kung halagahan mo itong aking pagod,
ang tula ma'y bukal ng bait sa kapos,
pakikinabangan ng ibig tumarok.
- 2 Kung sa biglang tingi'y bubot at masaklap
palibhasa'y hilaw at mura ang balat,
ngunit kung namnamin ang sa lamang lasap,
masasarapan din ang babasang pantas.
- 3 Di ko hinihinging pakamahalin mo,
tawana't dustain ang abang tula ko,

gawin ang ibigi't nasa iyo,
ay huwag mo laamang baguhin ang berso.

4 Kung sa pagbasa mo'y may tulang malabo,
bago mo hatulan, katkatin at liko
pasuriin muna ang luwasa't hulo
at makikilalang malinaw at wasto.

5 Ang may tandang letra, alin mang talata
di mo mawatasa't malalim na wika,
ang mata'y itingin sa dakong ibaba,
buong kahuluga'y mapag-uunawa.

6 Hanggang dito ako. O nanasang pantas
sa kay Sigismundo'y huwag ding matulad,
sa gayong katamis wikang masasarap
ay sa kababago ng tula'y umalat.

1. In Stanza 1, the beloved whom the author expects to appreciate his weariness is no other than:

- a. sweetheart
- b. reader
- c. nymph
- d. oneself

2. In Stanza 3, the author requests that the verses must:

- a. be altered
- b. remain unchanged
- c. be modified
- d. be rewritten

3. In Stanza 4, if a question arises, the author requests that one must first _____ the poem.

- a. write
- b. examine
- c. read
- d. recite

4. In Stanza 6, it explains that making changes to the poem, modifications could affect its:

- a. color
- b. taste
- c. shape
- d. rhyme

5. In summary, the poet asks that the poem be:

- a. respected
- b. loved
- c. despised
- d. ridiculed

18. Based on *Florante at Laura*, answer the questions below.

Masayang Wakas

- 393 Di pa napapatid yaong pag-uusap,
 si Menandro'y siyang pagdating sa gubat
 dala'y ehersito't si Adolfo'y hanap,
 nakita'y katoto, laking tuwa't galak!
- 394 "Yaong ehersitong mula sa Etolya
 ang unang nawika sa gayong ligaya,
 "Biba si Floranteng hari ng Albanya!
 Mabuhay, mabuhay ang Prinsesa Laura!"
- 399 Nagsasama silang lubhang mahinusay
 hanggang sa nasapit ang payapang bayan...
 Tigil, aking Musa't kusa kang lumagay
 sa yapak si Celia dalhin yaring Ay! Ay!

1. According to Stanza 393, the discovery of Florante gives joy to:
 - a. Miramolin
 - b. Menandro
 - c. Antenor
 - d. Adolfo
2. According to Stanza 394, the soldiers proclaimed Florante and Laura as:
 - a. Prince and Princess
 - b. Duke and Duchess
 - c. King and Queen
 - d. Count and Countess
3. In the verses (Stanza 394) "*Biba si Florante....mabuhay ang Prinsesa Laura*", the poet uses what figure of speech?
 - a. hyperbole
 - b. exclamation
 - c. metaphor
 - d. alliteration
4. in Stanza 399, what kind of emotion was felt?
 - a. joy and annoyance
 - b. annoyance and jealousy
 - c. joy and sadness
 - d. sadness and envy
5. And the end of the poem, the poet brings back the readers to:
 - a. Laura
 - b. Flerida
 - c. Celia
 - d. Floresca

19. Based on Mojares' writing on Philippine Literature in Spanish, match the following significant literary works, titles, authors and/or events with the corresponding letters in Column B.

Column A	Column B
___ 1. Number of books published between 1593 and 1800	A. Claro M. Recto
___ 2. First newspaper in the Philippines	B. Cecilio Apostol
___ 3. End (year) of Spanish rule	C. Jaime C. de Veyra
___ 4. Poet/author of <i>Bajo los Cocoteros</i> (1911)	D. Premio Zobel
___ 5. Poet/author of <i>Pentelicas</i> (1941)	E. 1898
___ 6. Novelist/author of <i>Bancarrota de Almas</i> (1910)	F. 541
___ 7. Prose-writer (1873-1963)	G. Jesus Balmori
___ 8. Prestigious contest for Spanish writing (1920)	H. Del Superior Gobierno
	I. 1896
	J. 451

U. S. Colonialism (1898 – 1946)

*Literature that is not the breath of contemporary society, that does not transmit the pains and fears of that society, that does not warn in time against the threatening moral and social dangers—such literature does not deserve the name of **literature**; it is only a facade. Such literature loses the confidence of its own people, and its published works are used as wastepaper instead of being read.* (Alexander Solzhenitsyn).

As the Eagle hovered over the horizon, the Osborne Bull scurried to safety. This was the scenario in the Philippines as the year 1898 drew in. The United States took over the country from Spain in what was going to be a 47-year rule following the latter's surrender after the *mock battle* of Manila in August and in keeping with the Treaty of Paris which officially ended the Spanish-American War. But the Filipinos' show of resistance continued, an unmistakable sign that it was the upholding of the independence they declared only a few weeks earlier, not a new colonizer, which they expected as a reward for collaborating with the Americans in repelling the Spanish enemies and their supporters. The Filipino guerillas mobilized to reinforce American might in the siege of Manila were the same troops which launched a massive military campaign against the new invaders a few months later. Such recalcitrance, however, softened remarkably, at least among the elite, with the *policy of attraction* carried through by the administration of Pres. William McKinley. To the discouragement of the defenders of independence, the United States gained the sympathy and support of a big number of influential Filipinos, and it was just a matter of time before America would unfold its real intentions in the country, cloaked with the altruistic offer of "preparing the people for self-government." Meanwhile, those who continued to doubt the story of the *colonizers* moved to a different war arena—mass communications. It was in this field of battle where the real drama took place during this era.

- **Historical Highlights during the Period**

- o The United States declared war on Spain on April 25, 1898 following the sinking of the battleship Maine in Havana, Cuba. The ensuing combat was the Spanish-American War.
- o Commodore George Dewey, with Emilio Aguinaldo on board Dewey's flagship *Olympia*, sailed to Manila Bay from Hong Kong and, on May 1, 1898, bombed the Spanish squadron under the command of Rear Admiral Patricio Montojo. Utterly unprepared, the Spanish fleet was destroyed.
- o Emilio Aguinaldo proclaimed the independence of the Philippines from Spain in Kawit, Cavite on June 12, 1898.
- o Not having enough men to occupy Manila, Dewey got Aguinaldo to agree to have his guerillas maintain the operations until the arrival of US troops by the end of July.
- o The *mock battle* of Manila on August 13, 1898 pressed Spain to surrender to the United States. The Treaty of Paris was signed on December 10, 1898 formally ending the Spanish-American War. The treaty provided for the cession of the Philippines to the United States in consideration of \$ 20 million. [The same treaty provided for the cession of Guam and Puerto Rico to the United States and the grant of independence to Cuba.]
- o Sporadic armed resistance to U S presence continued as disillusion among the advocates of freedom and independence turned to frustration and hatred, awaiting a single *faux pas* from the American side to kindle a conflagration. That misstep occurred on February 4, 1899 and ignited the three-year Filipino-American War (history.state.gov/milestones/1899-1913/War).
- o On January 21, 1899, the First Philippine Republic was formally established with the proclamation of the Malolos Constitution. The Republic came to an early death with the capture of Aguinaldo by the American forces in March 1901.
- o The US government launched a pacification campaign called the *policy of attraction* to win over the key elites to the side of the US government and end the war. Among the offers were:
 - The establishment of a free public school system;
 - The teaching of English and its use as medium of instruction;
 - The appointment of Filipinos to key positions in the government;
 - Social reforms; and
 - Economic development measures.
- o Pres. Franklin D. Roosevelt granted amnesty to all enemies of the State and declared the end of the Philippine-American War [which the Americans referred to as *insurrection*] on July 4, 1902. This was a premature declaration, however, since there were still minor uprisings against the United States after this date

largely to the credit of Macario Sakay and Artemio Ricarte who were still in active pursuit of the goal of the armed movement. Sakay carried on until his hanging in 1907. Ricarte never surrendered to the United States.

- o* The first elected Philippine Assembly was convened in 1907.
 - o* The Jones Law, which promised Philippine Independence, was passed in 1916.
 - o* The Philippine Commonwealth was inaugurated in 1935. Manuel Quezon, who served as President of the Senate for many years and was one of the two resident commissioners in the US House of Representatives, was elected President.
 - o* World War II broke out in the Pacific in 1941. The United States was drawn into the war following the bombing of Pearl Harbor on December 7, 1941. Being a colony of the United States, the Philippines was also pulled into the war.
 - o* Corregidor (Philippines) fell into the hands of the Japanese on April 9, 1942.
 - o* General Douglas MacArthur and his forces landed in Leyte (Philippines) on October 20, 1944
 - o* Japan surrendered to the Allied forces in September 1945.
 - o* The United States granted the Philippines its independence on July 4, 1946.
- **Developments in Literature**
 - o* Printing presses gained freedom from religious censorship and printing became a flourishing business.
 - o* There was a proliferation of newspapers and magazines in Spanish, English and the vernacular which carried articles expressing sentiments on or undertones of the anti-American, pro-freedom spirit despite the threat of the Sedition Law. This allowed a lot of space for creative works and socio-political commentaries denouncing US intentions in the country, and countering the integration of American culture into Philippine life. Worthy of mention are the newspapers *Muling Pagsilang* (Tagalog), *Ang Kaluwasan* (Cebuano), *Makinaugalingon* (Ilongo), and *Nueva Era* (Iloko), and the magazines *Liwayway* (Tagalog), *Bisaya* (Cebuano), and *Bannawag* (Iloko).
 - o* The literary forms which predominated the latter years of the Spanish period—essays, novels, allegorical drama, narrative poetry, patriotic verse—were the same genres resorted to by both seasoned and budding writers.
 - o* The free verse, the modern short story, and the critical essay were born.
 - o* Allegorical plays remained as a powerful media to air the people's clamor for independence. The theater continued to occupy a high level of acceptance as medium for entertainment, although a new theater genre—the *sarsuwela* which was a child of the creative initiative of Severino Reyes—gradually supplanted the komedya in the metropolis. The *komedya* became very popular in the provinces.
 - o* Filipino movies began to be produced in the 1930s resulting in the decline of the *sarsuwela*.

- o Literary output was abundant, which is proof of the creativity of the writers as well as their audience.
- o The period also saw the rise to literary prominence of the following creative writers:
 - Jose Corazon de Jesus, Benigno Ramos, Cecilio Apostol Poetry
 - Juan Abad and Aurelio Tolentino Allegorical Drama
 - Gabriel Beato Francisco and Iñigo Regalado Novel
 - Wilfrido Ma. Guerrero Drama in English
 - Jose Garcia Villa, Rodolfo Dato, Pablo Laslo Poetry in English
 - Arturo Rotor and Manuel Arguilla Short Story in English
 - Paz Marquez-Benitez Short Story in English
 - Juan C. Laya and Carlos Bulosan Long fiction-English
 - Deogracias Rosario, Jesus Arceo, Short story-Tagalog
 - Brigido Batungbakal
 - Lope K. Santos Novel in Tagalog
 - Salvador Lopez Essay
- o Other pen wizards during the period were: Hiligaynon writers Magdalena Jalandoni and Angel Magahum (dramatists and novelists), and Ramon Muzones (novelist); Cebuano writers Sulpicio Ossorio and Tomas Hermosisima (novelists), Vicente Ranudo (poet), Marcel Navarra (short story writer), and Piux Kabahar (dramatist); and Iloko writers Mena Pecson Crisologo (novelist and dramatist) and Leon Pichay (poet).
- o Literature during this period, as in the period immediately preceding, strongly evinced the qualities of literature as explicated by Solzhenitsyn in the opening quote.
- o Lumbera & Lumbera assert that Philippine literature has attained its identity as national literature by the end of the US colonial rule, largely as a result of the surge of nationalistic writings which sprang from all over the country (103). English writing gained a strong ground but this did not obscure Tagalog and the vernacular as medium of literary writing, implying that there is hardly a more candid way to express one's ethnic sentiments and cultural patterns except through the indigenous language.

- **Poetry during the Period**

TO THE NATIONAL HERO

-Cecilio Apostol (1898)-

Among the Filipino writers in Spanish, it was Cecilio Apostol who hitched the highest literary honor. He won the distinction of being the greatest Filipino epic poet writing in Spanish

both in the Philippines and in the Hispanic world. Claro M. Recto, in a personal tribute, referred to the bard as “the greatest writer of both prose and poetry” (<http://www.poemhunter.com/cecilio-apostol/biography>). A lawyer by profession but a writer by choice, Apostol learned several world languages, a feat which enabled him to translate Andres Bonifacio’s *Decalogue* into French and to integrate with writers in other languages. Interestingly, some of his poems were translated to German. The poems and biography of this “colossus in Spanish-Filipino poetry” appeared in the World Anthology of Spanish poetry as well as in the *Enciclopedia Espana*.

The poem below was originally written in Spanish but is presented here in the English translation of Alfredo S. Veloso. Consider the following guide questions/prompts before and after reading the poem.

1. Choose three metaphors used by the poet to describe Rizal which appeal to you the most, then explain why they appeal to you.
2. What is the tone of the poem?
3. In what way does the poem reflect the general sentiment of the Filipino people during the period?

Immortal hero! Legendary colossus!
Emerge from the ossuary’s abyss
where you sleep the slumber of glory.
Come: our love that your memory
 inflames,
calls you from the shadowy eternity
to crown with flowers your memory.

This is the date, the funeral day,
in which the bloody tyrant
made you suffer the last torment,
as if, in breaking the earthen amphora,
the essence that in the amphora is
 enclosed
would not impregnate the wind.

How much the people owe you! In your
 calvary
yesterday you were the solitary star,
that illumined the field of battle,
sweet apparition, laughter of heaven,
that infused consolation in the martyrs,
valor in the hero and fear in the canaille.

Who felt not the flight of his grief,
reviewing your book, in whose pages
explodes the popular execration?
Making brothers of mockery and lament,

the sharp crack of candent lash
vibrates indignant in its robust accent.

Perhaps in your voluntary ostracism
you judged it was bold determination
to liberate our oppressed race.
Look at her now: she is arrogant virgin,
that with august Freedom, your love,
in a fraternal embrace is locked.
You fell like a fruit already yellow,
but with you fell the seed,
already a vigorous plant is the embryo
it has thrived in the furrow of the paths,
and, already free from mortal combat,
beneath its branches your brothers
slumber.

Sleep in peace beneath marble cinerary,
which our affection converted into
sanctuary.
Endless life shall you live;
your memory, after a thousand generations,
shall be immortalized by the blessing
of a people who their martyrs forgot.

Sleep in peace in the shadows of
nothingness,
Redeemer of a Motherland enslaved!
Weep not in the mystery of the tomb,
over the Spaniards' momentary triumph,
for if a bullet your cranium destroyed,
your idea, in turn, an empire destroyed.

Glory to Rizal! His sacrosanct name,
that with fires of Tabor blazes,
in the mind of the sage, is the light of idea,
life in marble and in the harp song.

He dried our Motherland's tears;
his words were the luminous torch
that in lightning the din of battle,
ended our great secular weakness.

And the vague national longing

experienced,
shed, oh people redeemed, your tears
over the great patriot's bitter end.
and now that in the winds the tempest
rushes.
let not a sob emanate from his tomb,
upon seeing you, oh people, enslaved
anew.

HINIGOP NG SUGAL

(Excerpt from *Ang Panggingera*)

-Lope K. Santos (1912)-

Author of the first socialist-oriented novel in the Philippines and Father of the Tagalog (Filipino) Grammar—these are the foremost reasons for Lope K. Santos' fame in the world of language and literature in the Philippines. Santos was a lawyer by profession but took up writing and helping labor groups as vocation. These choices must have been spurred by his father's past—he was imprisoned during the Philippine Revolution after the Spanish authorities found him with copies of Jose Rizal's *Noli Me Tangere* and *Ang Kalayaan* (en.wikipedia.org). The first chapters of Lope's novel *Banaag at Sikat*, which expounded on socialistic principles and called for labor reforms from the government's end, came out in 1903 in the weekly labor magazine, *Muling Pagsilang*, which he also published. Three years later, the complete novel came out, and would later drive the Socialist Party of the Philippines and the *Hukbalahap* in their pursuit for reforms. In the early 1910s, he began his campaign for the adoption of a national language, organizing symposia in various universities. On July 14, 1936, the *Surian ng Wikang Pambansa* chose Tagalog as the basis of the national language. Santos' first grammar book on Tagalog, which was written upon the commissioning of the *Surian*, came out of the press in 1940. The following year, Santos was designated by Pres. Manuel L. Quezon as director of *Surian*. And so it came about that the name of Lope K. Santos became synonymous with the development of the grammar of the national language, which became known as *Pilipino* in 1959 and *Filipino* in 1987.

Santos was as much a poet as he was a novelist. His monument as a poet is *Ang Pangginggera*, a novel in verse about a young mother who tries *panggingge*, a popular card game, to divert her melancholy over the death of her first-born. But what might have started as a pleasure game drags her deep into a vice, which eventually sucks her into Dante Aleghieri's second circle of hell—lust and illicit relationships. Santos, through his skillful and creative use of

language and the elements of poetry, is able to vividly depict the gradual but certain transformation of the main character from a simple, unassuming, home-oriented woman to one who would choose the corruption of her morals and the loss of her self-respect.

Read the excerpt on pages 163-165, *Philippine Literature: A History & Anthology*, Lumbera & Lumbera, 1997. Use the following questions as reading guide.

1. What first impression did you have of the title of the poem?
2. Describe the relationship between the wife and the husband before the woman got into gambling.
3. What effects did *panggingge* have in the couple's home?
4. What point does the writer intend to drive home in the poem? Does the poem continue to have relevance in contemporary Philippine society? Why or why not?
5. Do you condemn the woman solely for her actions? Or do you think society should take part of the blame? Why or why not?

PANULAT

-Benigno R. Ramos (1930)-

Not much was written about Benigno R. Ramos but suffice it for one to know that he was a noted writer of poetry who spent part of his life teaching in Bulacan, part of it as a Senate staff who later lost the good graces of President Manuel Quezon, and part of it as a militant youth leader. But the highlight of his life of 53 years—1893 to 1946—was his relentless campaign for independence from the United States and his steely opposition to Filipino leaders who supported the U S government, a campaign which he carried out through both the gun and the pen. He put up a Tagalog newspaper named *Sakdal* which published articles denouncing America's continued stay in the country, and which gained wide acceptance in the rural communities. Later, he organized a group of young militants into a movement called *Sakdalista*. His literary prowess is mirrored in his collection of poems titled *Mga Agam-agam at Iba Pang Tula*.

Below is a slice from Ramos's literary pie. Read the following questions before going through the poem.

1. Read only the title of the poem. What message does it suggest?
2. What is the message of each stanza in your own words?
3. Explain how the poem reflects the temper of the era during which it was written.

Kung ikaw, Panulat, ay di magagamit
kundi sa paghamak sa Bayang hapis,
manong mabakli ka't ang taglay mong tulis
ay bulagin ako't sugatan sa dibdib.
Kung dahil sa iyo'y aking tutulungan
ang nagsisilait sa dangal ng Bayan,
manong mawala ka sa kinalalagyan,

at nang di na kita magawang pamaslang!...

Di ko kailangan na ikaw'y gamitin
kung sa iyong katas ang Baya'y daraing,
ibig ko pang ikaw'y magkadurug-durog
kaysa magamit kong sa Baya'y panlubog.

Kailangan kita sa gitna ng digma
at sa pagtatanghal ng bayaning diwa,
hayo't ibangon mo ang lahat ng dukha!
hayo't ibagsak mo ang mga masiba!

PAKPAK

-Jose Corazon de Jesus (1928)-

From the Tagalog-speaking province of Bulacan emerged a writer who would later rise to fame as a poet and lyricist *exemplar*. More popularly known by his pen name *Huseng Batute*, Jose Corazon de Jesus, born in the year of Jose Rizal's death, used Tagalog poetry to express the aspiration of the Filipino people for independence from the United States of America. The song *Bayan Ko* which was unofficially adopted as the hymn of the 1986 EDSA Revolution was a product of his lyrical genius. To his credit is a collection of 4,000 published poems not to mention several other texts which he wrote under different pseudonyms. People in the academe would associate the name *Huseng Batute* with the *balagtasan*, a debate in verse launched in 1924 to celebrate Francisco Balagtas' birthday, with Batute and Florentino Collantes pitted against each other. Batute won the competition and was declared *Hari ng Balagtasan*, a title which he successfully defended annually thereafter until his death in 1932.

The poem below exemplifies Batute's giftedness as a poet. As you go over the text, consider the points raised in the following questions:

1. What image does the title create in you? What do you associate with *pakpak* (wings)?
2. What objects does the author compare to wings in Stanza 2? Do you agree with this analogy? Why or why not?
3. Study the metaphors used in Stanza 3. Are these comparisons agreeable to you? Why or why not?
4. What is the ultimate message of the poem as expressed in the last two stanzas? In doing this item, remember to consider Batute's political advocacy.

Bigyan mo ng pakpak itong aking diwa
at ako'y lilipad hanggang kay Bathala. . .
Maisipan ko'y mga malikmatang
sukat ikalugod ng tao sa lupa;
malilikha ko rin ang mga hiwaga,
sa buhay ng tao'y magiging biyaya.

Ano ba ang sagwang sabay sa paghatak
kundi siyang pakpak ng bangka sa dagat?
Ano ba ang kamay ng taong namulat
kundi siyang pakpak ng kanyang panghawak?
Ano ba ang dahon ng mga bulaklak
kung hindi pakpak din panakip ng dilag?

Ang lahat ng bagay, may pakpak na lihim,
pakpak na nag-akyat sa ating layunin,
pakpak ang nagtaas ng gintong mithiin,
pakpak ang nagbigay ng ilaw sa atin,
pakpak ang naghatid sa tao sa hangin,
at pakpak din naman ang taklob sa libing.

Bigyan mo ng pakpak itong aking diwa,
at magagawa ko ang magandang tula;
bigyan mo ng pakpak tanang panukala't
maililipad ko hanggang sa magawa;
bigyan mo ng pakpak ang ating adhika,
kahit na pigilan ay makawawala. . .

Oh, ibon ng diwa, ikaw ay lumipad,
tingnan mo ang langit, ang dilim, ang ulap,
buksan mo ang pinto ng natagong sinag,
at iyong pawalan ang gintong liwanag,
na sa aming laya ay magpapasikat
at sa inang bayan ay magpapaalpas.

PINAGLAHUAN

-Pedro Gatmaitan (1926)-

Lyric poetry in Tagalog was handled well by several writers but not as well as how Pedro Gatmaitan managed it. He earned the credit of being the best lyric poet in Tagalog and his most outstanding work is *Tunglos ng Alaala* which came off the press in 1912. Gatmaitan, who was a journalist and a newspaper editor aside from being a creative writer, is also recognized as the first Filipino to compose a narrative poem in Tagalog, and the first to use 16 syllables and 18 syllables in a poetic line. As is evident in the sample text below, his works were profound and deeply philosophical.

Find answers to the following questions as you go over the poem.

1. Who is the speaker and who is he/she talking to?
2. What is being described in each stanza?
3. Explain how the poem mirrors the Philippine climate of the 1910s.

I

Halika sandali. . .
Halika! Tingnan mo yaong lumalakad
na mga anino sa gitna ng gubat
at tila may dalang sandata't watawat. . .
Halika! . . . Madali. . . Tanawin mo! . . .
Ayun at may hawak
na tig-isang sundang. . . Ano? . . . Ha? . . . Katulad
ng mga kahapo'y tumuklas ng palad. . .

II

Nakita mo na ba?
Hindi? . . . Aba! . . . Bulag! . . . Tingnan mo ang dulo
ng aking daliri't tapat sa anino. . .
Ayun. . . Ano? . . . Ayun! . . . Kita mo na? . . . Oo?
Salamat! . . . Hindi ba
kamukhang-kamukha niyong mga taong
bayaning kahapon ay nangagsiyao
upang maibabaw itong lahing talo?

III

Hindi mo ba natalos
Ang aking sinasabi? . . . Aba! . . . Anong inam
Naman ng isip mo! . . . Di mo nalalaman
ang paghihimagsik ng Katagalugan? Hambog! . . .
O, diyata!
Ilang taon ka na? . . . Labing-apat lamang? . . .
Oo? . . . Sinungaling! . . . Talaga . . . Bulaan! . . .
Na panaligan ko at tunay na tunay? . . .

IV

Kung gayo'y maupo!
Talaga nga palang wala ka pang isip
noong himagsikan! . . . Hindi mo nasilip. . .
Sayang! . . . Makinig ka't aking isusulit:
Noon, tayo'y yuko
at api-apihan niyong lahing ganid,
laging lumuluha, lagging tumatangis
at sinisiil pa ang tuminong isip.

V

Sa gayong kabigat
na pangbubusabos at pagpaparusa
ng mga kaaway, ay nangagsipita
ng mabisang lunas; kaya't nanandata
Ng tig-isang itak . . .
Lumabas sa lating dala ang pag-asang
kakamtan ang isang dakilang ligaya

na maigagamot sa taglay na dusa.

VI

Lumaban! Nagtanggol!
Nilusob ang mga umaaping lahi
na, sa di kanila at di nila ari
ay ibig sambahi't kilalaning hari . . .
Nanalo! . . . ang taghoy
at ang pagka-api' ay biglang napawi;
kaya't ang sigawan ng lahat ng labi'y
“Mabuhay an gating baying nalugami”.

VII

Nagwagi! . . . Nagalak! . . .
At tuloy nagtayo ng pamahalaang
Sariling-sarili, malayang-malaya.
at wala nang apong maputing Kastila . . .
Ngunit . . . Anong saklap! . . .
Di pa nalalaon ang gayong dakilang
ligaya ng ating bayang natimawa'y
may iba na namang lahing umalila! . . .

VIII

Ngayon . . . alam mo na? . . .
Iyan ang himagsikan ng Katagalugang
parating sariwa na nalalarawan
sa dahon ng ating mga kasaysayan. . .
Iyan ang pagsintang
hindi makatkat sa puso ng tunay
umibig sa kanyang tinubuang bayan. . .
Datapwat . . . anong dali naming paglahuan! . . .

SONNET 1

-Jose Garcia Villa-

Doveglion—this was the penname under which a collection of Jose Garcia Villa's poems appeared in 1941 and by which he came to be known thereafter. Naturally artistic, Villa found his heart in poetry and short story writing, literary criticism, and painting. He is known to have championed the application of the New Criticism, but this trailblazing move did not suffice to satisfy the creative artist in him. Pioneering the movement *art for art's sake*, he introduced the “reversed consonant rime scheme” and the extensive use of punctuation marks especially the comma in poetry writing. This *avant-garde* style in poetry writing created diverse impacts on the literary world, leaving some critics awed at his genius and others piqued by his eccentricity. Nevertheless, he was named the National Artist of the Philippines for Literature in 1973 and a Guggenheim Fellow in creative writing by Conrad Aiken.

Get a feel of Villa's creativity and genius in the following poem by reading it aloud at least twice. Consider the following guide questions as you try to think and feel along with the writer.

1. What traditional standards in poetry writing are observed by Villa in the poem?
2. What figures of speech dominate the poem?
3. Each line of the poem spells out what Villa considers to be a *standard* in poetry writing. Can you tell what each one means?
4. In one or two sentences, state in your own words Villa's expectations of a quality poem.

First, a poem must be magical,
Then musical as sea gull.
It must be a brightness moving
And hold secret a bird's flowering.
It must be slender as a bell,
And it must hold fire as well.
It must have the wisdom of bows
And it must kneel like a rose.
It must be able to hear
The luminance of dove and deer.
It must be able to hide
What it seeks, like a bride.
And over all I would like to hover
God, smiling from the poem's cover.

• Short Story during the Period

RICE

-Manuel E. Arguilla (1938)

Local color was promoted as a standard of excellence in English literary writing during the American occupation to make Philippine literature in English acceptable to the standards of the colonizers. The concept allowed Philippine literature "an opening into the mainstream of literary life in the Philippines" (Martin, 255). A mode of writing influenced by writers from Tennessee, Alabama, Mississippi, and Arkansas, local color and regionalism bring into a literary text the landscape, manner of dressing, food choices, social patterns, and language forms peculiar to a certain locality or region. Among the Filipino authors writing in English who handled this literary style masterfully was Manuel E. Arguilla, a native of Nagrebcan, Bauang, La Union in northern Philippines, who maintained a strong bond with the peasant folks of his barrio even after his migration to Manila. Trained as a teacher in the University of the Philippines, he became president of the UP Writer's Club, editor of the UP Literary Apprentice,

then taught creative writing in the University of Manila at the same time that he was writing his short stories.

How My Brother Leon Brought Home a Wife and Other Short Stories, which is considered Arguilla's greatest contribution to the literary arena and which won first prize in the first Commonwealth literary contest in 1940, embodies the writer's realistic and spontaneous depiction of scenes and dialogues in a local setting. A more interesting mark of the writer is his peculiarity of perception—his very keen sense of smell. Relative to this, Vilorio quotes Francisco Arcellana in the following lines:

He has also a very keen sense of smell as you will see from the stories in this book, and he himself told me: '*It is not eyes with me, Franz, as you think it is; rather, it is nose, it is smell—not sight; it is scent, odor first, and then the form and the shape of things afterward*' (pinoylit.webmanila.com/filipinowriters/arguilla.htm).

Rice reveals Arguilla's sensitivity to the plight of the marginalized and his drive to bring social and ethical issues to the consciousness of the reading public through literature. This local color story with an unmistakable social theme about the hardworking peasants' struggles against injustices perpetrated by the owning class strikes at the very core of the Filipino reader who has been through part of the experience, and brings the uninitiated reader to a surreal realization of what it is like to be at the brink of physiological and psychological survival. How Arguilla's plot captures a segment of Philippine society in the early part of the 20th century should spur you to read on.

The full text of the story can be accessed on compilationofphilippineliterature.blogspot.com/2011/04/rice-by-manuel-e-arguilla.html. Consider the following prompts and questions as you read.

1. Read up on *shared tenancy* and how it impacted the lives of landless farmers.
2. Who are the major characters in the story? Is the carabao one of them? Why or why not?
3. What is the underlying problem?
4. What is the major conflict? How does it reflect the Philippine socio-political landscape at the time?
5. Who of the characters can you identify with, and in what way?

GRETA GARBO

-Deogracias A. Rosario (1930)-

Father of the Tagalog Short Story—this is the title for which Deogracias A. Rosario (1894 – 1936) is known in Philippine Literature. Critics have it that Rosario, who started his writing career at age 13, was responsible for giving the Tagalog short story the structure that elevated it to the rank of a literary work. They also saw in his works marks of protest against the traditional standards of short story writing in the vernacular. Rosario's favorite subjects were movie

celebrities and high-profile personalities. Acclaimed as the masterpiece of this writer is *Aloha* which brought home for him the “Best Tagalog Short Story Writer” award.

In the short story *Greta Garbo*, Rosario exhibits a style in handling the elements of fiction that goads the reader to ask for more, and which brings the story to an end with the reader wanting to go back for a second take of the plot. The indiscretion of the main character is toned down by the author’s skillful handling of character-building.

The full text of the story is on pp. 138-142, *Philippine Literature: A History & Anthology* by Lumbera & Lumbera. Following are questions which can help you focus on what is significant in the story.

1. Who is the real Greta Garbo?
2. Is the association between her and the main character of the story a compliment or an insult to the latter? Why?
3. What social problem does the story focus on?

Novel during the Period

KAY PAIT NG PAMUMUHAY

(Chapter VI of *Pinaglahuan*)

-Faustino Aguilar (1907)-

Philippine literature in Tagalog attained further development in the hands of **Faustino Aguilar**, who was born in Manila in 1881, joined the *Katipunan* when he was 14 years old, and began his journey in creative writing after his exposure to the sufferings of the people in the hands of the Spanish colonizers. When the stewardship of the country changed hands towards the close of the 19th century, Aguilar saw no end to the abuses of those in authority. He witnessed the excessiveness to the working class of the new rulers and their Filipino supporters, e.g. the non-enjoyment of their rights as workers and the low regard for their human dignity. It was this experience which fired him up to write his first novel, *Pinaglahuan* (1907), which many critics consider to be a major Tagalog classic and the first successful attempt in Tagalog novel writing at exploring and using social realism. His succeeding works—*Busabos ng Palad* (1909), *Sa Ngalan ng Diyos* (1911), *Ang Lihim ng Isang Pulo* (1926), *Ang Patawad ng Patay* and *Ang Kaligtasan* (1951)—all clustered around the themes of social injustice and ruthlessness perpetrated by US colonialism and imperialism. Through his writings, Aguilar became the advocate of the truth as well as the wellspring of solutions to social problems.

Pinaglahuan centers on the struggles of Luis Gatbuhay, an employee in a foreign-owned business house and a labor leader fiercely motivated to redeem his kind—the masses-- from the usurping elite, personified by Don Nicanor. The struggle is pushed to a thick complication when Luis and the Don’s daughter, Danding, fall for each other to the consternation of the father who wants his daughter betrothed to Rojalde for two reasons: the latter belongs to the Don’s class, and Don Nicanor is in heavy gambling debt to him. Danding is to redeem him from his

indebtedness. In a selfish move to gain an upper hand, Rojalde implicates Luis in a crime which cost the latter his job, his indictment, and his imprisonment. Rojalde and Danding wed, but Danding gives birth after only seven months to a son very much resembling Luis. Stripped of practically everything except his utter brokenness, Luis languishes in jail and, as the novel ends, dies from a bomb explosion which results in a fire that razes a great part of Manila. In the same concluding scene, Rojalde is seen watching the city in flames, seemingly unperturbed, even with the possibility of the flames searing his own house.

The chapter chosen from this novel, *Kay Pait ng Pamumuhay*, reveals the socio-economic climate at the time and its impact on the main character. Pages 158-163, *Philippine Literature: A History & Anthology* by Lumbera & Lumbera, 1997, carry the full text of the excerpt. Here are some questions to guide you in your reading.

1. In what way is Luis Gatbuhay different from the ordinary citizen and wage earner his age?
2. Name three social ills which Gatbuhay aspires to quell.
3. Explain the social theory drawn up by Faustino Aguilar as conceptualized by Luis Gatbuhay.
4. Aguilar's social theory is a reaction to the socio-political landscape he lived in. Explain how this theory could've impacted the circumstances of the period.

THE TWO FACES OF AMERICA

(Chapter XXVIII of *America is in the Heart*)

-Carlos Bulosan (1946) -

Mangusmana is a remote barrio in Binalonan, Pangasinan in Luzon, the biggest of the Philippine islands. This is where Carlos Bulosan saw the first light, cut his teeth in farm and house chores, gained formal education up to grade three, and learned the meaning of living on bare necessities. Depravity and the drive to carve a future better than that which his peasant parents could offer him impelled Bulosan to go up for the trip to Seattle, Washington, together with hundreds of other Filipinos drawn to the new land by the promise of opportunity. The year was 1930, and it was the beginning of the Great Depression. Without any skill to stand on, with very few available jobs, and prejudiced against other fortune seekers because he was a Filipino, Bulosan had to settle for dishwashing, farm-help and cannery jobs, shuttling from one city to another wherever work was available, and having to withstand racial violence and exploitation. Obviously, he did not find the America of his dreams. But it was these very trying times which squeezed out of him the passion to serve others and which eventually invested his writing.

Not knowing much English when he left Mangusmana but imbued with an innate passion for language, Bulosan spent much of his free time reading and writing in the Los Angeles Public Library until he realized that there was in him a fledging creative writer raring to go up into its first flight. When soar it did, it strewed creative seeds on the most timely issues and topics—labor, immigration, workers' rights, patriotism, family. Notable among his early works were several articles in *The New Tide*, a radical bi-monthly literary magazine which he published in 1934; political articles published in the *Philippine Commonwealth Times* and in at least two other newspapers which vented out the problems of Filipino workers; two volumes of poetry—*Letter from America* and *Chorus for America* in 1942, the same year when he was named in *Who's Who in America*; and *The Voice of Bataan* in 1943. In 1944, *The Laughter of*

My Father; a collection of short stories, came off the press. *America is in the Heart*—a semi autobiography-- acclaimed as his most enduring work and written upon the prodding of Harcourt, Brace & Company, saw publication in 1946. When he passed on in 1955, he left “one typewriter, a twenty-year-old suit, a worn-out sock, zero finances, unfinished manuscripts, . . .” (Chris Mensalvas as quoted by Evangelista). One unfinished manuscript was published posthumously in 1995 with the title *The Cry and the Dedication*.

The Two Faces of America can very well stand as a representative chapter of the entire novel, summing up the writer’s experiences in this new land—the glorious and the horrible, the edifying and the unsettling—and embodying the way he handles his subject and the English language. The full text of the chapter is on pp. 175-178, *Philippine Literature: A History & Anthology* by Lumbera & Lumbera, 1997 edition. Read the following guide questions before going over the text.

1. Describe the setting of the story.
2. Who are the main characters?
3. Describe what the writer is referring to in the title of the chapter.
4. What moods do the details evoke in you?
5. Does Bulosan’s account in this chapter reflect a general Filipino sentiment, or does it reveal only the selfish sentiments of a battered individual character? Explain.
6. Do you find in this chapter an organic connection to the title of the novel—*America is in the Heart*? Explain.

Play during the Period

KAHAPON, NGAYON AT BUKAS

-Aurelio Tolentino (1930)

One powerful venue of protest during the period of US colonialism was the stage. Plays were used to dramatize either subtly or overtly the sentiments of the people against the new colonizers. Among the most creative and perhaps the most daring playwrights of the period was Aurelio Tolentino, a native of Pampanga whose life of less than five decades was meaningfully spent on the advancement of nationalistic pursuits. He became a member of the *Katipunan*, was one of the signatories of the June 12, 1898 Declaration of Independence, organized guerilla units, and carried out resistance movements against the United States. Later, he founded the first workers’ cooperative in the country. Using the power of his pen, he helped in the printing and distribution of copies of the *La Solidaridad*, wrote editorials and other newspaper articles, and edited some Spanish newspapers. But the theater was his primary medium in attacking the imperialistic United States, and *Kahapon, Ngayon, at Bukas* is considered his *obra maestra*.

The play, staged on May 14, 1903 at the Teatro Libertad in Manila, depicts the earnest efforts of the masses, represented by *Tagailog*, to win the independence of the country, portrayed by *Inang Bayan*, from the United States (*Matanglawin*), Spain (*Dilat-na-Bulag*) and the Chinese (*Batanghari*). But there are adversaries from within personified by *Asalhayop*. The central scene of the play shows *Tagailog* throwing the American flag on the ground, trampling on it, breaking

free from jail, and shouting “Long live Freedom! Long live the Motherland!” Elucidating further on the May 14 show, Barcelona writes:

According to Pampango blogger Alex R. Castro, who dabbles in history, when the actor was about to do the act, “he froze for he saw a number of Americans in the audience.” Because of this, Castro wrote in his blog (viewsfromthe pampanga.blogspot.com), “Tolentino ascended the stage and did the act himself, to the horror of the Americans who saw it as an act of sacrilege against the Stars and Stripes.” Castro wrote that because of this, he (Tolentino) was arrested. When the authorities turned to arrest the other actors as well as those in the audience, Tolentino saved them by declaring sole responsibility for the play as its writer and director. (bulatlat.com/main/2009/05/16/aurelio-tolentino-and-his-play-kahapon-ngayon-at-bukas/)

Read the First Act of the play on pp. 108 – 120, *Philippine Literature: A History & Anthology* by Lumbera & Lumbera, 1997, to get a feel of Tolentino’s passion for freedom and the theater. You may find the following questions helpful.

1. **Before** reading the full text, study the names of the characters, and analyze the meaning of each in light of the political setting of the play.
2. Who is the protagonist? The antagonist? What is the major conflict?
3. Is there sufficient historical basis for the major conflict chosen by the playwright? Explain.
4. Who does *Asalhayop* symbolize?
5. Compare/Contrast the vision of Tolentino on how the Philippines could attain freedom from foreign domination and the historical facts on how the country actually gained independence from the United States.

REVIEW QUESTIONS

1. *Sequence the following events in the order of their occurrence. Use numbers 1, 2, 3, and so on.*
 - A. _____ Admiral George Dewey’s fleet batters the Spanish naval forces.
_____ The United States takes possession of the Philippines by virtue of cession as spelled out in the Treaty of Paris.
_____ The Spanish-American War breaks out following the *Maine* incident in Havana, Cuba.
_____ Low-grade tension between the Filipinos and the American soldiers erupts into a full-blown war.
_____ Filipinos led by Emilio Aguinaldo agree to fight side-by-side with the American troops in the siege of Manila.
_____ Aguinaldo declares Philippine Independence in Kawit, Cavite.

- _____ The Philippine-American War is declared over by Pres. Franklin D. Roosevelt.
- B. _____ For the first time in almost 400 years, Filipinos get a feel of “self-government” under the leadership of Manuel L. Quezon.
- _____ To win the Filipinos’ support and trust, the US government implements several economic-political-educational reforms.
- _____ The first promise of Philippine Independence is made through the Jones Law.
- _____ Following immense losses in lives and property, Japan surrenders to the Allied powers.
- _____ World War II draws the Philippines into the global arena.
- _____ Japanese forces overpower the joint Philippine-American combatants in Corregidor.
- _____ U.S. reinforcement troops headed by Gen. Douglas MacArthur arrive on Philippine shores.
- _____ The Philippines regains the independence it declared and lost in 1898.

Choose the letter corresponding to what you consider the best option.

2. The change of guards from Spain to the United States in 1898:
 - a. was met with repulsion especially by those who raised arms against Spain.
 - b. ushered in a period of peace and prosperity in the colony.
 - c. polarized the masses across the country with a majority support for the United States.
 - d. was Aguinaldo’s reward for collaborating with the American forces in flushing out the Spaniards.
 - e. engendered mass support for the government instituted by Aguinaldo.
3. Strongly contributing to the success of the U S government’s campaign for support from the Filipinos was:
 - a. Pres. William McKinley’s promise of self-government after a transition period.
 - b. the establishment of a free public school system, the teaching of English, and its use as medium of instruction.
 - c. the grant of amnesty to all enemies of the state and the institution of political reforms .
 - d. the convening of the First Philippine Assembly.
 - e. the capture of Emilio Aguinaldo and most of his followers.
4. A review of Philippine history would reveal that the July 4, 1946 declaration of the country’s independence:
 - a. was the Filipinos’ prize for outstanding performance in self-government.
 - b. came at a time when the people were ready for another rebellion against the United States.
 - c. was merely a return of the people’s freedom and sovereignty which they had already won on June 12, 1898.

- d. marked the beginning of a complete weaning of the Philippines from the United States.

Answer the following as prompted.

5. In a paragraph of at least four sentences, explain how the opening quote from Solzhenitsyn reflects the developments in Philippine literature during the American colonial period.

6. In the poem *To The National Hero* by Cecilio Apostol, what quality of Jose Rizal is alluded to in each line below?

a. The solitary star that illumined the field of battle (Stanza 3) _____

b. Sweet apparition, laughter of heaven that infused consolation in the martyrs (Stanza 3) _____

c. His words were the luminous torch that in lightning the din of battle ended our great secular weakness (Stanza 10). _____

7. Reread the last stanza of Apostol's poem. What aspect of the Filipino people's history is the author referring to in this stanza as accentuated in the last line?

8. Lope K. Santos earned the reputation of being the first socialist-oriented novelist. Explain in a paragraph of not more than five sentences how his novel *Ang Pangginggera* addresses the problem of gambling as revealed in the excerpt *Hinigop ng Sugal*. You may answer in either English or Filipino.

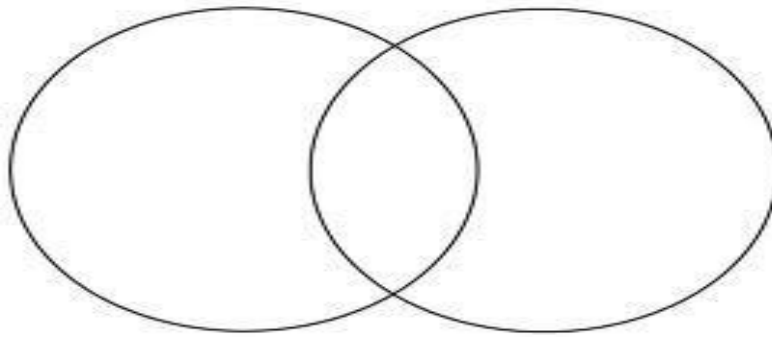
9. Benigno Ramos' message in the poem *Ang Panulat* is expressed in strong metaphors. Which of the following statements carries the central idea of the poem?

- a. A writer's pen is as powerful as a soldier's lance.
b. A pen is only as worthy as the messages that it contrives.

- c. A writer should use his pen to empower his people in the pursuit of their aspirations.
 - d. The better writers are those who cause the downfall of the rich and the rise of the poor.
10. Ramos' poem came out in 1930. What "war" is the author alluding to in the last stanza?
- a. The Filipino-American War.
 - b. The continuing struggle of the Filipinos for independence.
 - c. World War II
 - d. Internal strife perpetrated by Filipinos who were still loyal to Spain.
11. Reread Ramos's *Ang Panulat* and de Jesus' *Pakpak*. Which of the following can you draw as common theme of the two works?
- a. The ardent yearning to be free from the shackles of foreign domination.
 - b. The penchant for revenge against the colonizer.
 - c. The clamor for more political rights and economic reforms.
 - d. The desire for social acceptance into the circles of the elite.
12. In the poem *Pinaglahuan*, Gatmaitan describes the triumph of the people over a usurping power but succumbs shortly to another usurper. How do these details relate to the history of the Filipino people? Explain your answer in a paragraph of not less than four sentences in either English or Filipino.

13. Manuel Arguilla's *Rice* goes down in literary history as a realistic depiction of the helplessness of the masses vis-à-vis the old tenancy law. Which of the following morals can be drawn from the story?
- a. Necessity recognizes no law.
 - b. Survival is a basic, universal human pursuit.
 - c. No human being has priority over any other man.
 - d. A & B only
 - e. B & C only
14. Explain in a paragraph of not less than four sentences how the standard of *local color* comes to life in Arguilla's *Rice*.

15. In topical format, compare and contrast the experiences of Carlos Bulosan which show the “two faces of America” in Chapter XXVIII of his novel *America is in the Heart*. Use the figure below for your answer.



16. The underlying issue in the chapter *The Two Faces of America* is:
- a. the severe temper of white Americans .
 - b. the exploitation of Filipino migrant workers.
 - c. the internal struggle among Filipino laborers.
 - d. the poor prospects of a Filipino labor union.
17. Read again the first two sentences and the last two lines of the chapter *The Two Faces of America*. Do they evoke the same mood? Explain your answer in not less than two sentences.

18. In the last chapter of the novel *America is in the Heart*, Bulosan writes:

... *It came to me that no man—no one at all—could destroy my faith in America again. It was something that had grown out of my defeats and successes, something shaped by my struggles for a place in this vast land, digging my hands into the rich soil here and there, catching a freight to the north and to the south, seeking free meals in dingy gambling houses, reading a book that opened up worlds of heroic thoughts. It was something that grew out of the sacrifices and loneliness of my friends, of my brothers in*

America and my family in the Philippines—something that grew out of our desire to know America, and to become a part of her great tradition, and to contribute something toward her final fulfillment. I knew that no man could destroy my faith in America that had sprung from all our hopes and aspirations, ever.

As a Filipino national, or as a child or grandchild of Filipino nationals, do you condone with or condemn Bulosan in making this final stand for America despite the ordeals he and his compatriots went through? Give concrete reasons to support your response which you should write in paragraph format.

19. Which statement best articulates the major conflict of the play *Kahapon, Ngayon, at Bukas*?

- a. *Asalhayop* and his men betray *Tagailog*, *Inangbayan* and the camp of the defenders of freedom in exchange for a material sum (Man vs. Man)
 - b. The American-sponsored government refuses to set the Philippines free in the face of mass clamor for independence (Man vs. Society)
 - c. There is in-fighting in the ranks of the Filipinos (Man vs Man)
 - d. *Tagailog* is caught in a dilemma as to whether or not to join the camp of *Inangbayan* (Man vs. Himself)
20. Describe Tolentino's vision of how the Philippines could gain independence from the United States. Then, explain how the country attained its independence.

21. After going over the sample literary pieces in this section, comment on the statement of Lumbera & Lumbera, i.e. *Philippine literature has attained its identity as national literature by the end of the US colonial rule.*

Under the Republic (1946 – 1985)

“History is not the story of heroes entirely. It is often the story of cruelty and injustice and shortsightedness. There are monsters, there is evil, there is betrayal. That’s why people should read Shakespeare and Dickens as well as history—they will find the best, the worst, the height of noble attainment and the depths of depravity” (David McCullough).

▪ **Philippine political history** is replete with accounts of individual and collective exploits mirroring the people’s aspiration for freedom, achievement, and glory even as it reveals modest triumphs, marked failures, uneasy indecisions and *faux pas*, and an unmistakable resolve to pick up the pieces when things failed. This trend characterizes every epochal narrative, varying only in points of highs and lows. While all previous eras had unique historical “isnesses”, the period from 1946 – 1985 seems to stand out, primarily because the first few years put to acid test how the people handled the rights and privileges inherent in the country’s newly acquired independence from the United States of America, as well as the strength of the fiber holding them together as one nation. The history of the period documents these events matter-of-factly, focusing on the cause-effect relationship involving time, people and places, but the period’s literature describes how the people have used time, space, and material resources to transform themselves, and cause societal change.

▪ **Among the most significant** developments of the period are the following:

° The country was in a state of recovery from the political, economic, cultural and moral ravages of World War II, a significant part of which was fought on Philippine soil. The attack on the Philippines was a *de facto* attack on the United States which was then holding the Philippines as a colony. A public education system propelled by English as medium of instruction instituted by the then U S-sponsored government remained in place.

° During the brief occupation of Manila by Japan (1942 – 1945), some officials of the US-sponsored government conspired with some Japanese officials, apparently for self-preservation. The years immediately following the end of World War II were spent on tracking down the collaborators. The issue was closed with the declaration of amnesty in 1946 by Pres. Manuel Roxas, the first president of the Republic.

° Liberation movements characterized the years 1944 - 1945. After expelling the Japanese forces from the country and not wanting to further court the ire of the masses, the US government pumped up efforts towards the equalization of rights.

° The country was granted independence by the United States of America in 1946, just as soon as the ten-year transition period under the commonwealth government lapsed. The promise of the grant of independence was stipulated in the 1934 Tydings- McDuffie Law.

° America's influence on Philippine political and economic affairs continued beyond 1946 through treaties entered into between the two countries. The Bell Trade Act provided for free trade relations between the Philippines and the United States and granted US citizens the right to exploit the country's natural resources, while the Military Bases Agreement stipulated the use of 23 bases in the Philippines by the United States for 99 years (which would later be reduced to 25 years, and which would finally end in 1991). These diplomatic arrangements hinged the Philippines to US control, especially military affairs, and clearly defined the latter's colonial rule over the country, an arrangement which the people seemed to enjoy for some years.

° Anti-American fever gradually built up in the country, following apprehensions about the ultimate intentions of the United States behind the Benevolent Assimilation Proclamation of Pres. William McKinley, and apparently in response to protests against American colonial and imperialistic influences in other parts of the world.

° The communist bloc resurfaced in the latter part of the 60s after lying low for some years, following the rise of leftist movements in other parts of the world against what was alleged as U.S. imperialism.

° Then came the First Quarter Storm, a massive left-led movement in the last quarter of 1969 and the first quarter of 1970 against government policies, graft and corruption, the decline of the economy and the resulting poverty during the presidency of Ferdinand Marcos. Included among the protesters' demands was for the US-Marcos dictatorship to end.

° Ferdinand Marcos declared martial law on September 21, 1972. Curfew was imposed all over the land, and the *writ of habeas corpus* and freedom of expression and of assembly were suspended. Some anti-government leaders were arbitrarily dumped in jail. Martial law was lifted in 1981 but this did not avert a massive movement for a Marcos overthrow. A peaceful four-day revolution in February 1986 forced Marcos to go into exile in Hawaii.

▪ **It was against this background that Philippine literature from 1946 to 1985 was crafted.**

Poetry during the Period

ISANG DIPANG LANGIT (An Excerpt)

-Amado V. Hernandez (1961) -

Amado V. Hernandez served as an intelligence officer during the Japanese occupation of the Philippines and met some guerillas from the *Hukbalahap* (a movement to counter the atrocities of the Japanese soldiers) during World War II. This exposure to the hardships of the people and the seeming inability of the government to provide for the protection of their most

basic rights goaded him to invest his personal resources in helping the nameless masses. After the war, he became a labor leader and freedom fighter, spending much of his time to promote social equality in order to alleviate the plight of the working class. As a result, he was detained in the New Bilibid Prison (the main insular penitentiary of the Philippines) from 1951 to 1956 on the charge of subversive activities but was acquitted in 1964. *Isang Dipang Langit* and most of his masterpieces were based on his prison experiences.

In *Isang Dipa...*, Hernandez describes vividly the pain and lonesomeness of a life devoid of physical freedom, as well as the audacity of the spirit in attaining or regaining freedom. The poem, likewise, points to the singular power of the human will—only the physical body can be incarcerated. Given its limitlessness, the spirit is always free—to imagine, set goals, dream, aspire, even to explore the world and contrive ways of liberating the physical body. Freedom which is the subject of the poem may be the poet's personal aspiration—liberation from the four walls of the Bilibid Prison and from the charge of subversion leveled against him. But his search for personal freedom may as well be viewed as the cry of the masses against oppression and their ardent aspiration for genuine freedom.

Guide Questions:

1. What image(s) do you see in each stanza?
2. What is the tone or mood in the first four stanzas of the poem, that is, what do you feel as you read the stanzas? The tone changes from the fifth stanza onwards. What feeling do these stanzas evoke in you? What word signals the shift in mood?
3. Is the reference to *sandipang langit* in Stanza 3 the same as that in Stanza 7? Explain.
4. The poem equates imprisonment to death in the lines: *at inuring kahit buhay ay patay* (Stanza 2), and *bilangguang mandi'y libingan ng buhay* (Stanza 4). Why do you think?
5. Do you find allusions to a nation's search for freedom in the poem?

Ako'y ipiniit ng linsil na puno
hangad palibhasang diwa ko'y piitin,
katawang marupok, aniya'y pagsuko,
damdami'y supil na't mithiin ay supil.

(I am held prisoner by an evil leader
aiming to incarcerate my spirit,
a weak body, he says, is a form of surrender,
emotions are repressed, aspirations are quelled.

Ikinulong ako sa kutang malupit:
bato, bakal, punlo, balasik ng bantay;
lubos na tiwalag sa buong daigdig
at inaring kahit buhay man ay patay.

I am imprisoned in a ruthless fortress
stone, steel, bullets, brutality of the guard;
Completely isolated from the whole world
And the living considered dead.

Sa munting dungawan, tanging abot-malas
ay sandipang langit na puno ng luha,

(From) The little window, the only thing in sight
Is an arm's length of heaven laden with tears,

maramot na birang ng pusong may sugat,
watawat ng aking pagkapariwara.

A paltry veil of a wounded heart,
Symbol of my adversity.

At ito ang tanging daigdig ko ngayon -
bilangguang mandi'y libingan ng buhay;
sampu, dalawampu, at lahat ng taon
ng buong buhay ko'y dito mapipigtal.
Nguni't yaring diwa'y walang takot-hirap
at batis pa rin itong aking puso:
piita'y bahagi ng pakikilamas,
mapiit ay tanda ng di pagsuko.

And this is my only world now-
Prison cell, a tomb for the living
ten, twenty, and all the years
of my whole life will be spent here.
But my spirit is without fear or pain
And my heart remains a stream:
Prison is part of the struggle,
Incarceration is a mark of non-surrender.

Ang tao't Bathala ay di natutulog
at di habang araw ang api ay api,
tanang paniniil ay may pagtutuos,
habang may Bastilya'y may bayang gaganti.

Man and God do not sleep
And not always will the oppressed remain depraved
every encroachment faces a challenge
While Bastille exists there's a nation ready to revenge.

At bukas, diyan din, aking matatanaw
sa sandipang langit na wala nang luha,
sisikat ang gintong araw ng tagumpay...
layang sasalubong ako sa paglaya!

And tomorrow, in that same place, I will see
in the arm's length of heaven free from tears,
the golden sun of victory will rise. . .
Freedom (which) I will meet in the attainment of freedom.)

Bartolina ng Muntinlupa (Abril 22, 1952)

AWIT SA SARILI

-Alejandro G. Abadilla (1955)-

Up until the first half of the 20th century, poetry in Filipino (Tagalog) strictly adhered to the Balagtas tradition of rhymed and metered lines with a melodramatic orientation characteristic of romanticism. Diverging from the conventional, Alejandro Abadilla introduced a new tradition in the writing of poetry in Filipino—the free verse which Filipino poets writing in English had already been using—with his maiden piece *Ako Ang Daigdig*. Not bound by the standards of rhyme and meter, the poet succeeded in attaining “sincerity” (Lumbera & Lumbera 186) in his poetic pieces. This innovative *opus*, the form of which was considered by critics as a protest against the conventional and the standards handed down by the western colonizers, set the trend for other poets writing in Filipino.

In addition to pioneering the use of free verse in Filipino poetry, Abadilla also hammered in one philosophical thought through his compositions—man's individuality in the social milieu. Lumbera & Lumbera view this “obsession for the self” as the poet's way of saying that “individuals true to themselves would usher a better society” (186). E. San Juan Jr. quotes Lea Lazaro as saying that this mirrors Abadilla's genuineness of thought and feeling, free from any tinge of fakery and artificiality (philcsc.wordpress.com/2011/11/05/alejandro-abadilla-filipino-poet-homage-critique-by-e-san-juan-jr/). San Juan comments further that the real issue is not Abadilla's focus on individualism, but on the root cause of the people's tendency to lean toward hypocrisy. It is San Juan's opinion that Abadilla saw the democracy put up by the U S government in the Philippines as a front for the colonizer's imperialistic motives. That, he opines, is the highest form of

hypocrisy. Genuineness can be attained only when the person goes back to his authentic self, the “ako” in the poem.

As you read the poem, focus on the following:

1. Does it matter to you that the poem doesn't use rhyme and meter? Why?
2. Restate each stanza in the normal sentence pattern.
3. The poem alternates in focus between “Ako” and “Ikaw”. What is the point of the writer?
4. In Section No. 3, what relationship is shown between each pair of stanzas?
5. What is the message of the last stanza?

Ako

Na wala sa iyo
Ang hinahanap mong wala
Ng ibang napasa-iyo.

Ikaw

Na naghahanap ng wala
Sa akin ay ang ibang
Nasa iyo.

Ako ay ako

At ikaw ay ikaw
Na naghahanap ng wala
Ay hindi ako.

Sino ka

(kung gayon) at sino naman ako?
Ako'y hindi ikaw
Na walang ibang napasa-iyo.

Ikaw'y hindi ako

Na isang hiwaga sa katauhan mo.

Ikaw na may dalang

Ibang napasa-iyo
At kawalang naghaya
Sa mga lipunan
Ang nangingibabaw
Ngayong kabihasnan.
Ikaw na kalahatan
Na pinagsama-samang iba
Sa iyo na walang kaisahan
Ang nananaig ngayong

Buhay sa pagkaalipin.

At ng sining.

Dahil sa ibang nagpasa-iyo

Ikaw na kalahatan

Ay walang kaisahan sa sarili.

Dahil sa ibang napasa-iyo

Ikaw na wala ay mayroon

At dakila pa rin

Sa kawalan.

Sa iyo ang dalisay na dugo

Ng kaisahan ng sarili

Ay ang mamad na kulay

Sa mukha ng kalinangang

Likha ng ibang

Napasa-iyo lamang.

3

Ako na bukung-liwayway

Sa may kulaba mo nang mga mata

Ay ang ganda ng kalikasang

Walang kulay na kahalagahan

Sa aba ng iyong palad.

Ikaw na takipsilim

Ng isang panahong ngayon ay hindi na

Ay tutugpang walang kabaun-baon

Sa hihimlang katahimikan ng magdamag

Na hindi pa ma'y lumilibak sa iyo.

Akong apoy na tutupok

Sa basahan mong damit

Ay lagablab ng naglalatang na damdamin

At kumukulong bagong-dugo

Nay kayluwat mo ring inaglahi.

Ikaw na dahong dilaw

Ay ililipad ng sigwang-panahon

Kung saan ay ewan ko.

At ako na supling pa lamang

Sa punong-pagasa ay dahong di malalagas

Ng mga sigwa.

ANG DAPAT PANIWALAAN

-Jose F. Lacaba (1965-69) –

Jose Maria Flores Lacaba Jr. whose writing career spans three literary periods—the Republic, the pre-EDSA era, and the contemporary period--has gained recognition as one of the “most prolific and versatile writers of his generation” (panitikan.com.ph). More popularly known as Jose F. Lacaba or simply *Ka Pete*, this writer has contributed a wealth of poetry and movie scripts to the country’s literary cache on ordinary, day-to-day issues with extraordinary social, political and moral implications. The impact of his works on the literary and moral consciousness of the nation has been recognized by several award-giving bodies like the Palanca Foundation, the Manila Critics’ Circle, the Filipino Academy of Movie Arts and Sciences (FAMAS), and the Catholic Mass Media.

In the poem that follows, Jose “Pete” Lacaba underscores his and the Filipino people’s acceptance of the dominant role of time and environmental circumstances, authority included, in shaping a people’s beliefs and aspirations.

The following questions will help you focus on the significant in Lacaba’s poem:

1. The poem refers to the subject “Siya”. What is being said about “siya” in the each stanza? Who is being alluded to?
2. The poem specifies two points in time. Which lines pertain to the first point? What transition signal leads the reader to the next point in time?
3. Describe the transformation of “siya” and explain how it happens.
3. What is the title referring to?

Siya’y pinalaki ng lolang palakuwento
kaya sa pagtulog ay laging kasiping
ang kapre, tikbalang, multo, at maligno
sanlibo’t isang panggabing pangitain,

(He was raised by a story-teller grandma
hence, his bedtime companions were
the kapre*, tikbalang**, ghost, and evil spirit
a thousand and one nightmares,

Itinuro sa kanya ng butihing lola
(kasabay ng katon) ang lahat ng dasal
antanda sa Latin, senyas at pangontra
sa kapangyarihan ng aswang at kulam.

His kind grandma taught him
(along with the katon [syllabary]) all the prayers
the sign of the cross in Latin, gestures and antidotes
the power of the sorcerer and witchcraft.

Subalit pagpasok sa unibersidad,
nang ang kanyang lola’y matagal nang patay
natutuhan din niya kung ano ang dapat
paniwalaan ng isang edukado;
na ang dapat niyang katakutan ay tao,
at sa tao’y hindi dasal ang panlaban.

But in the university,
long after the passing of his grandma,
he eventually learned what an educated person
should believe in;
that it is man he should fear,
and that prayer is not the weapon against man.)

*A creature believed to inhabit old trees,
standing several feet tall and smoking a
big cigar.

**Another creature believed to exist in

isolated communities, with the body and arms of a man and long thighs and legs similar to those of a horse. It is similar to the centaur in Greek mythology.

KAILANGANG MARINIG NA ANG TINIG NG ANAKPAWIS

-Virgilio Almario (Mayo 1, 1971) -

Literature as a potent form of self-expression played a crucial role in human rights advocacy during the years immediately preceding the proclamation of martial law, awakening the people to the prevailing abuses which were ascribed to both internal (local/national) and external forces specifically to the alleged US imperialistic interests, and to the utter failure of government to protect the interests of the greater majority. In no way daunted by the threat of physical torture and incarceration, creative and critical writers saturated the mass media with socio-political themes similar to those of the propaganda movement. But unlike the latter, target audience was the mass base of society, exhorting them to put up a solid wall to stop any further perpetuation of injustice.

In the poem that follows, Almario spurs every member of the body politic, especially the least and the smallest, to pipe in their voices without delay into the collective barrage of the nation's woes and sighs. The urgency of the call is clearly expressed in the title which takes the form of a refrain in the poem.

Guide Questions:

1. "Anakpawis" refers to the working class, the so-called masses. What does the "voice of the masses" refer to?
2. Rio Alma uses parallelism in this poem. Each stanza, except the final one, carries the phrase "Magmula sa". What does the repeated phrase signal?
3. The title of the poem is used as a refrain before each stanza. How does this impact your reading of the poem?
4. The poem has a strong social theme. What forms of "injustice" against the masses are implied?

Kailangang marinig na ang tinig ng anakpawis.

Magmula sa mga duyan ng oyayi at talindaw,
Ng kumintang, ng kundiman at balitaw;
magmula sa nahihimlay
Na pagaspas ng mabining maya't tagak,
sa pangarap ng amihan
At hiningang pumapanaw; magmula sa

malalamlam
Na pagdatal ng liwanag at ng ulan,
At limahid na kalansay ng talahib at
tiningkal.

Kailangang marinig na ang tinig ng anakpawis.

Magmula sa mapuputlang panagimpang
bumibigti sa pag-uha
Ng sanggol na kasisilang, sa pag-asang
iniluha
Ng maraming mga mutya; magmula sa
kayumangging mga diwang
Hinuhutok, nilulupig ng panahon at
tadhana;
Magmula sa kayumangging labing uhaw
sa kalinga
Ng araw at kalikasang mapagpala.

Kailangang marinig na ang tinig ng anakpawis.

Magmula sa inuubang magsasakang
tumatawag niyong simoy
Samantalang nagtatahip ng binutil na
taggutom;
Magmula sa mga hukot na aninong
nakababad sa pag-ambon
At pinitak kung taniman: kung gapasa'y
namumupol
Ng tulyapis, kung giika'y nakagumon sa
gilikan at panaghoy;
Magmula sa alaalang kasabay ng ulang-
Mayo's umuusbong,
Sinasabik ng palukso, balingadngad, at
tirador,
Pinapanday ng patuto, amoreko't uting-
kugon.
Tinatakam ng amihang amoy puto, may
pinipig at alpahor,
Upang kitlin pagkatapos ng tag-araw, at
ibaon
Sa piling ng mga bitak, tuyong bakas at
panggatong.

Kailangang marinig na ang tinig ng anakpawis.

Magmula sa tipun-tipong barong-barong
at gusgusing kubong-pawid:
Magmula sa mga kanal at estero, iskinita,
nayo't bukid;
Magmula sa mga dibdib na tisiko at
limahid;
Magmula sa mga bingaw na halakhak sa
paligid
Ng dulang ng k'watro kantos, dama
hwana't pritong dilis;
Magmula sa mga kamay ng bihasang
maghalukay at maglinis
Ng basurang nilalangaw—kasaliw ng mga
munting panaginip
Na kahit na buto't mumo'y makasilip.

Kailangang marinig na ang tinig ng anakpawis.

Magmula sa hingal-hingang sinisiil ng
estero't asap-usok sa pabrika;
Magmula sa nanlalagkit na timplada
Ng alkitran-pawis-anghit-karbon-langis
alikabok-dugo-suka
Sa loob ng mga tunel, trak, tren, dyip, bus,
elebeytor at makina,
Sa tinggalan, sa kusina, sa imburnal, sa
kasilyas at kalsada;
Magmula sa mga kamay na salanta at
naglahad sa bangketa
At kanto ng Abenida, Santa Krus, Kiyapo,
at Dibisorya;
Magmula sa mga anak ng karimlan na sa
ningas ay sumugba
At natupok nang di man lang nakamalas
ng pag-asa.

Kailangang marinig na ang tinig ng anakpawis.

Magmula sa mga bisig at balikat na
may pasan ng Pentagon

At Wall Street, San Lorenzo at Forbes
Park; sa pag-asang niluluoy
Ng kariktan sa Eskolta, ng Makati't mga
mansiyon,
Ng turista't paboreal sa Ermita, Bayside,
Alba't Hotel Hilton;
Magmula sa biniktima ng armalayt,
buntotpage, kaborata't tutang
maton

Ng kasike, asendero, pulitiko, usurer, at
kumprador;
Magmula sa mga sawi sa kalyehon, charity
wards, pulo't nayon;
Magmula sa sinalanta ng lasenggo,
praybet armi, tong kolektor,
Nitong Blackshirts, Barracudas, Saka-
Saka, ng Ilaga't Suzuki Boys.

Kailangang marinig na ang tinig ng anakpawis.

Kailangang marinig na ang himagsik ng
alipin at maliit.
Kailangang lagutin na ang matandang
tanikalang nakabigkis
Sa damdami't pag-iisip. Kailangang sabay-
sabay na ihagkis
At idagok and kamaong nagngangalit
Ng atsero, matadero, estibador, tsuper at
klerk,
Ng sakada, mangingisda, magsasaka,
manggagawa, at lahat ng
anakpawis.
At sa abo ng gahaman, mandaraya't
manlulupig,
Sa abo ng sakdal-duming nakaraan ay
itindig,
Ang manigo't maliwanag na daigdig.

GABI NG ISANG PIYON

-Lamberto E. Antonio (1971, 1980) -

The wave of liberalism began to flow into the country as early as the latter part of the 19th century, but it was not until the next era that these ideas openly pervaded the writings and way of life of the people. Of predominant impact were the pragmatic ideas of American thinkers and the existential leanings of European scholars. Existentialism as a movement holds that a man comes into the world, becomes conscious of his existence, goes out into the world, and defines himself by his thoughts and actions; in so doing, he is completely responsible for giving meaning to his life, and for living his life sincerely and passionately regardless of difficulties and distractions. He is not a cause but a result of circumstances.

Lamberto Antonio's depiction of the after-work thoughts of an unskilled laborer reflects his view of the existential disposition of the Filipino masses particularly those who think they are caught in the rut of the working class in an imperialistic system. From another perspective, it bares the poet's Marxist interpretation of the plight of the working class vis-à-vis those who control the means of production. In the poem that follows, Antonio likewise shows how "modernism has arrived in Tagalog poetry" (Lumbera & Lumbera 194-195).

As you go over the poem, consider the following questions:

1. The poet addresses a "piyon", an unskilled, lowest-level laborer, bringing to his consciousness the reality of the circumstances he is in. What circumstances bring sleeplessness to the "piyon"?
2. The poet uses powerful metaphors. Read the following lines carefully to figure out his message.
 - 2.a "Subalit ang alas-singko'y hindi naging hudyat upang iwan ang graba, semento't eskombro ang iyong hininga."
 - 2.b "Sa karimlan mo lamang maihahabilin ang silakbo at kirot ng himaymay. . . ."
 - 2.c "Paano ka mahimbing
Kung sa bawat paghiga mo'y tila unti-
unting kinakain
Ng bubungang sakdal-tayog ang mga
bituin?"
 - 2.d "Kapag nabubuo sa guniguni mong isa ka ring piyesa
Ng iskapolding na kinabukasa'y babaklasin mo rin."
3. Do you find Antonio's use of free verse effective in conveying his message?

Di ka makatulog.
Iniwan nga ng palad mo ang pala,
Martilyo, tubo, kawad at iba pang
kasangkapan,
Subalit ang alas-singko'y hindi naging
hudyat
Upang iwan ang graba, semento't eskombro
Ang iyong hininga.
Sa pagkindat ng bombilya,
Sa karimlan mo nga lamang maihahabilin

ang silakbo
At ang kirot ng himaymay: lintos, galos
at hiwa
Ng braso at daliri at iwa sa puso't utak,
Kapag binabanig ang kapirasong playwud,
Kusot.
O supot-semento sa ulilang sulok
Ng gusaling tinutunghan pa sa krokis.
Di ka makatulog.
Kailangan ng tulad mong sagad-buto
Na ang pagod na dalawing-antok, dapwat
mikser

Sa paningin ay wari bang haplit pa ring
umiinog—
Dugo't pawis pang lalangkap sa buhangin
at sementong
Hinahalo, na kalamnang itatapal mo
Sa bakal na mga tadyang: kalansay na
nabubuong
Dambuhala mula sa'yong pagsasakit bawat
saglit,
Kapalit ang kitang di-maipantawid-
gutom,
Pag-asam sa bago at bagong konstruksiyon
At dalanging niluluom ng pawis at
orasyon.
Pag ganitong nilalaslas ng *neon lights* ang
karimlan,
Pag wala nang kontratista at ganid na
kanang kamay,
Luksang mga kaanyua'y dumarating
At sa diwa'y dumuduro:
Halimbawa'y pisnging humpak ng
nakaratay na bunso
O asawang may paninging nanlalabo
Sa harap ng lugaw at asing tamilmil
isubo . . .
bukod sa malamig na gabing resetang lagi
ng magdamag
sa kahubdang ayaw maniwalang siya'y
nagbubuto't balat.
Paano ka mahimbing
Kung sa bawat paghiga mo'y tila unti-
unting kinakain
Ng bubungang sakdal-tayog ang mga

bituin?
Makapag-uusisa ka na nga lamang sa dilim
ng sulok:
Kung bakit di umiibis ang graba,
Eskombro't semento sa iyong hininga—
Kapag nabubuo sa guniguni mong isa ka
ring piyesa
Ng iskapolding na kinabukasa'y babaklasin mo rin.

ANOTHER INVITATION TO THE POPE TO VISIT TONDO

-Emmanuel Torres (1972) -

The Roman Catholic religion dominates the Philippines with approximately 80% of the population following this faith (en.wikipedia.org/wiki/Religion_in_the_Philippines). At the helm of the Church is the Pope whose primacy is service in unity, a function which has brought popes to various parts of the world. It is in the discharge of this function that Pope Paul VI visited the Philippines in November 1970, to be unceremoniously welcomed at the airport with an assassination attempt by a Bolivian artist. Prior to this visit, the slum districts of Manila were white-walled apparently to keep the unpleasant away from the visitor's eyes, but the Pope insisted on visiting a ghetto family in Tondo.

Emmanuel Torres in the poem below addresses the Pope on a very critical and sensitive societal concern—urban poverty. Tondo, the setting of the poem, was home to the former Smokey Mountain, a mound which rose from the garbage of Manila. Choosing to write in a language which the Pope would understand, Torres skillfully details the sad circumstances of the people in light but powerful imagery.

Use the following questions to get focused on the meaning of the poem:

1. What does the first stanza suggest regarding the previous papal visit? What is alluded to in the last two lines of the poem?
2. The poem vividly describes poverty as is known in Tondo. What manifestations of poverty are evident in the following lines?
 - 2.a “We will show you where the sun leaks on
our sleep”
“The buntings over our one and only window”
 - 2.b “We will show you our latest child with
a sore
That never sleeps.
 - 2.c “On the dailiness of piece meals and wages
With their habit of slipping away
From fists that have holes for pockets.”
 - 2.d “Stay for supper of turnips on our table. . .”
“The brown multitudes

who thicken on chances and feast on
leftovers. . .”

3. What is the main idea of the poem?
Next time your Holiness slums through
our lives,
We will try to make our poverty exemplary.

The best is a typhoon month, it never fails
to find us, like charity, knocking on
all sides of the rough arrangements we
thrive in.
Mud shall be plenty for the feet of the
pious.

We will show you how we pull things
together
from nowhere, life after life,
prosper with children, whom you love. To
be sure,
We shall have more for you to love.

We will show you where the sun leaks on
our sleep,
On the dailiness of piece meals and wages
With their habit of slipping away
From fists that have holes for pockets.

We will show you our latest child with
a sore
That never sleeps. When he cries,
The dogs of the afternoon bark without
stopping,
And evening darkens early on the mats.

Stay for supper of turnips on our table
Since 1946 swollen with the same hard tears.
The buntings over our one and only window
Shall welcome a short breeze.

And lead prayers for the family that
starves and stays
together. If we wear rosaries round our
necks,
It is not because they never bruise our
fingers.

(Pardon if we doze on a dream of Amen.)

But remember to remember to reward us
with something . . . more lush, greener
than all
The lawns of memorial parks singing
together.
Our eyes shall bless the liveliness of
dollars.
Shed no tears, please, for the brown
multitudes

who thicken on chances and feast on
leftovers
As the burning garbage smuts the sky of
Manila
pile after pile after pile.
Fear not. Now there are only surreal
assassins about
who dream of your death in the shape of
a flowering kris.

VALEDICTION SA HILLCREST

-Rolando S. Tinio (Iowa City, 1958) -

The continued use of English as one of the official languages of the country and as medium of instruction in all levels of education enhanced the development of skills in the English language among Filipinos. Meanwhile, the use of Tagalog in literary texts and other genres of formal discourse continued to be encouraged. In the course of time, a new dialect of Tagalog, Taglish which is characterized by code-switching from Tagalog to English--emerged from among the elite class of students in Manila. Eventually, this brand of Tagalog spread to all parts of the country. Tinio holds the distinct honor of being the sole inventor of Taglish in Philippine poetry.

This is the “language” [or dialect of Tagalog] Tinio uses in the poem below. On the one hand, his venture can be viewed as an experiment with the use of a “language” reflecting an authentic Manila cultural setting. On the other hand, Cruz looks at it as “a symbol of the identity crisis of the young man in the autobiographical poem” (isaganicruz.wordpress.com/.../Rolando-tinios-valediction-sa-hillcrest/). Here are some questions for you to consider as you read the poem.

1. What is your initial impression of the use of Taglish in a nationally-acclaimed literary work? As you progressed in your reading, did your impression change?
2. Tinio was with the Iowa Writers Workshop as a fellow. In the poem, he is leaving Iowa City for good. What details point to this?

3. Leaving a place and people that have become part of one's life can be heart-rending. Nostalgia is as real as humanity itself. What lines reveal the author's nostalgic mood?
4. The subdued feeling finally finds its way to full-blown emotion. What lines give this away?
5. The line "Of course, tuloy ang radiator sa paggaralgal" is re-stated in a later line as "Of course, tuloy ang radiator sa paglagutok". What is being alluded to by these lines?

(1)

Pagkacollect ng Railway Express sa aking
things
(Deretso na iyon sa barko while I take the
plane),
Inakyat kong muli and N-311 at dahil
dead of winter,
Nakatopcoat at galoshes akong
Nagright-turn sa N wing ng mahabang
dilim
(Tunnel yatang aabot hanggang Tundo).
Kinapa ko ang switch sa hall.
Sa isang pitik, nagshrink ang imaginary
tunnel,
Nagparang ataol.

(2)

Or catacomb,
Strangely absolute ang impression
Ng hilera ng mga pintong nagpupusisyon:
Individual identification, parang mummy
cases,
De-nameplate, de-numero, de-hometown
address.
Antiseptic ang atmosphere, streamlined
yet.
Kung hindi catacomb, at least
E filing cabinet.

(3)

Filing, hindi naman deaths, ha.
Remembrances, oo. Yung medyo malapot
Dahil, alam mo na, I'm quitting the place
After two and a half years.
Di man nagkatiyempong mag-ugat, ika
nga,
Siyempre'y naging attached, parang
morning glory'ng
Mahirap mapaknit sa alambreng trellis.

(4)

At pagkabukas ko sa kuwarto
Hubo't hubad na ang mattresses,
Wala nang kutson sa easy chair,
Mga drawer ng bureau'y nakanganga,
Sabay-sabay mag-oration,
Nagkahiyaan, nabara.

(5)

Of course, tuloy ang radiator sa
paggaralgal:
Nasa New York na si Bob and the two
Allans,
Yung mga quarterbacks across the hall
Pihadong panay ang display sa Des
Moines.
Don and Constance aren't coming back
at all.
Gusto ko mang magpaalam –
to whom?
The drapes? the washbowl? sa double-
decker
Na pinaikot-ikot namin ni Kandaswamy
To create space, hopeless, talagang
impossible.
Of course, tuloy ang radiator sa
paglagutok.
(And the stone silence,
nakakaiyak kung
sumagot.)

(6)

Bueno, let's get it over with.
It's a long walk to the depot.
Tama na ang sophistication-sophistication.

(7)

Sa steep incline, pababa sa highway
Where all things level, sabi nga,
There's a flurry, and gentle-gentle.
Pagwhoosh-whoosh ng paa ko.
The snow melts right under:

(8)

Nagtutubig parang asukal,
Humuhulas,
Nagsesentimental.

Short Story/Novel during the Period

MAY LALIM ANG BATIS (Chapter VI of *Maganda Pa ang Daigdig*)

-Lazaro M. Francisco

Maganda Pa ang Daigdig is a socio-political novel anchored on historical facts, and high moral principles. Set against two major social concerns in postwar Philippines—the tenancy problem and the Hukbalahap movement-- the novel vividly depicts how extremely trying circumstances can bring the best out of man, just like the proverbial lemonade, and how genuine uprightness can prevail despite the most searing trials. Lino Rivera, the central character, goes through one bitter trial after another—seeing his parents work under an oppressive landlord, living in destitution in the city, landing in jail on the basis of false accusations, and living in the mountains as a fugitive. Through these all, well-meaning people help ease Lino's and his son's burden. From his end, Lino is disillusioned with the government but remains committed to the pursuit of propriety and righteousness. The novel ends with a clear closure to the issues.

Among the kindhearted people in the life of Lino Rivera are Miss Loreto Sanchez, principal of the local school, and Fr. Amando, her uncle and the priest of the parish. In the chapter *May Lalim ang Batis [The River has Depth]*, Lino is in the house of Ms. Sanchez upon the invitation of the principal and her priest-uncle who are both ready to offer all-out assistance to Lino. Following the usual greetings and after inquiring about Lino's job and his son, Fr. Amando asks Lino what he thinks about working as a farm-help for a big landowner. The question triggers an impassioned yet deferential exchange of ideas between the priest and the visitor, and the discussion reveals the depth and breadth of the latter's awareness of and sensitivity to current socio-political issues. Lino accepts the help offered by the priest and his niece.

Read the full text of the chapter in *Philippine Literature: A History & Anthology* by Bienvenido Lumera & Cynthia Lumera, 1997, pp. 202-208. Be guided by the following:

1. Read thoughtfully the title of the excerpt. What thought, feeling, or prior experience does it awaken in you?
2. The story is crafted against a background of feudalistic principles and practices. Point out details in the story which reveal this.
3. Give at least one outstanding character trait of each of the following characters:
 - 3.a Lino Rivera
 - 3.b Padre Amando
 - 3.c Miss Loreto Sanchez
4. Each major character stands for a principle or value in the socio-political milieu. What does each character symbolize?
 - 4.a Lino Rivera
 - 4.b Padre Amando
 - 4.c Miss Loreto Sanchez
5. What could be one theme of the story?

PAGDALAW SA KARUKHAAN (Visiting Poverty)

(An Excerpt from *Silang Nagigising sa Madaling-araw* - They Who Awaken at Dawn)
-Constante C. Casabar (Originally written in Ilokano, 1957) -

From the northern region of the Philippines emerged a very promising fictionist in the 1950s who is a self-confessed admirer of Ernest Hemingway, Herman Melville, William Faulkner, John Steinbeck, Mark Twain, Anton Chekhov and Leo Tolstoy. Digressing from the then conventional style in fiction writing in the Philippines, Constante E. Casabar strongly drew inspiration from Hemingway's *The Old Man and the Sea* and Melville's *Moby Dick* in writing *Silang Nagigising*. . . . a satire which, according to Rosal, is hurled at the atrocities of the political and economic lords of his region (www.panitikan.com.ph/criticism/silangnagigising_noemirosal.htm). The influence of western trend on his work is easily seen in his realistic and straightforward style, emphasis on the individualism and progressive ideas of his characters, and subdued melodramatic focus. He was, indeed, the transition novelist among the Ilokano.

Ilokano are traditionally known for their hard work, waking up long before daybreak for an early start on their chores, either in the sea or in their farms which are mostly dry and unyielding. The harshness of the soil is what drives the people to turn to the sea for livelihood. And because money is hard in coming, these people are known for their frugality. It is this work ethic and lifestyle which the title of the novel has been drawn from. But there is more to the title than meets the eye. The conventional economic structures, including means of livelihood, soon prove to be inadequate. Man's changing needs call for change, which eventually impacts change in the general perspective of things. The new direction opened opportunities for evil schemes by a few which led to the exploitation of the many.

The novelist uses his major characters to represent the principles he wishes to bring to light. One example is when he uses the high school teacher of Salvador—the central character—as the latter's "conscience", that is, whose guidance enables Salvador to make objective decisions. They move in events depicting those that have actually happened at a certain time and place in his community. That one's actions have to be inspired by vision but guided by reason is the essence of the pragmatic thought which American thinkers brought to the Philippines and which is exemplified by his main character. [This detail is not in the chapter selected for this reading.] So vivid and realistic are the descriptions of scenes and characters that the perpetrators of heinousness easily saw themselves in the novel. Numerous threats on his life drove Casabar to migrate to the United States where he still lives.

For a full text of the Excerpt, refer to *Philippine Literature: A History & Anthology* by Bienvenido Lumera & Cynthia Lumera, 1997, pp. 225-234. Use the following questions as guide:

1. What role does each of the following characters play in the story?
 - 1.a Emerita
 - 1.b Fe
 - 1.c Soling
 - 1.d Apo Binoy
 - 1.e Baket Basil
 - 1.f Apo Julian Manoto

2. What primary means of livelihood do the people in Sabangan and the communities nearby engage in? How do the people's livelihood activities affect their disposition in life?
3. Why is Salvador initially not keen about seeking employment in "the plant" (planta)? Why does he finally decide to seek employment with the company?
4. Some peculiar marks of Philippine rural life are evident in the story. Give the page and paragraph number in which each is found.
 - 4.a use of the *kalesa* as means of public transportation
 - 4.b picking up river shells for food
 - 4.c Sunday as rest day
 - 4.d barter
 - 4.e fishing with a net.
5. Are there details in the story which explain the title of the novel—They Who Awaken at Dawn? Cite the details and explain how each connects to the title.

THE DAY THE DANCERS CAME

-Bienvenido N. Santos (1967)-

One of the most remarkable developments during the American occupation of the Philippines was the privilege granted to Filipinos to migrate to the United States. While a few took this privilege with a grain of salt, a significant number grabbed the opportunity, and moved to the U S either as government *pensionados* [scholars who were selected by the government], servicemen in the U S armed forces, professionals, or agricultural laborers. Remarkably, the majority of these immigrants clustered in California. Interest in the search for a better life *in the land of milk and honey* was so high that "from 1923 to 1929, Filipinos streamed into the state [California] at the rate of more than 4,100 a year" (Espiritu 27). The Great Depression of the 1930s and the passage of the Tydings-McDuffie Act in 1934 which provided for the eventual grant of independence to the Philippines and, therefore, declared the Filipinos to be aliens, cut the migration rate to an almost imperceptible number, but it did not stop it. To date, thousands of Filipinos still hold in their hearts the American Dream, the dream to migrate to the United States.

Bienvenido Santos was a government *pensionado* at the University of Illinois, Columbia University and Harvard University. An exceptionally gifted writer, he reaped several major awards in the Philippines, one book award in the U S, and received a Rockefeller fellowship to the Iowa Writers Workshop and a Guggenheim Foundation fellowship. Among the favorite themes of Santos are the Filipino diaspora and the life of an exile. *The Day the Dancers Came*, which centers on how Fil, a U S immigrant from the Philippines, feels and thinks about meeting with a group of Filipino dancers, is grounded on these themes, and more.

As you read the full text on pages 281 – 292, *Philippine Literature: A History & Anthology*, by Bienvenido Lumera and Cynthia Lumera, focus on the answers to the following questions:

1. Before reading the story, think about the title. Why do you think does the story put Filipino dancers in the limelight? Why not Filipino doctors, nurses, or teachers?
2. Read the full text. Allow the following prompts/questions to guide you.

- 2.a Describe the quality of life Fil and Tony lived in America.
- 2.b Contrast Fil and Tony in terms of their physical appearance and outlook of life.
- 2.c What does Fil think and feel about the coming of the Filipino dancers? Is Tony on the same end with him?
- 2.d Did Fil's musings about the dancers come to life? What happened?
- 2.e What message do the last four paragraphs reveal?

REVIEW QUESTIONS

1. What is the tone of the first four stanzas of the poem *Isang Dipang Langit*?
 - a. Aggressive and vengeful
 - b. Remorseful and pessimistic
 - c. Gloomy and outraged
 - d. Self-pitying and serious
2. Stanza 5 introduces the shift in tone to one that is:
 - a. Determined and optimistic
 - b. Bitter and outraged
 - c. Contemptuous and depressed
 - d. Angry and irreverent
3. The phrase "*sang dipang langit*" in the last stanza symbolizes:
 - a. Freedom from colonial bondage.
 - b. Political independence
 - c. Personal freedom
 - d. A and b
 - e. A and c
4. The use of free verse by Abadilla is a trendsetter in poetry writing in Filipino. It is evident in the poem *Awit sa Sarili* that:
 - a. Free verse in Filipino lacks the artistry of the traditional verse.
 - b. Free verse is more appropriate for English poetry than for Filipino poetry.
 - c. As a protest style, free verse in Filipino can facilitate discourse on any subject.
 - d. Abadilla's use of free verse for the subject of this poem muddled the issue.
5. What social issue is the subject of the following stanzas?

Ikaw na may dalang
Ibang napasa-iyo
At kawalang naghaya
Sa mga lipunan
Ang nangingibabaw
Ngayong kabihasnan.
Ikaw na kalahatan
Na pinagsama-samang iba
Sa iyo na walang kaisahan

*Ang nananaig ngayong
Buhay sa pagkaalipin.*

*At ng sining.
Dahil sa ibang nagpasa-iyong
Ikaw na kalahatan
Ay walang kaisahan sa sarili.*

- a. Obsession for the self
 - b. Pseudo-nationalism
 - c. Confused identity among Filipinos
 - d. Strong sense of regionalism
6. The poem alternates in addressing “Ako” and “Ikaw”. What is the point of the writer?
- a. To emphasize the theme of the poem which is *individualism*.
 - b. To contrast the identity of “Ako” from that of “Ikaw”.
 - c. To point out the triviality of “Ikaw”.
 - d. To heighten the egoistic theme of the poem.
7. Metaphors are used in Part 3 of the poem to emphasize the character of “Ako”:
bukang-liwayway na ganda ng kalikasan, apoy na lagablab ng naglalatang damdamin,
and *supling na dahong di malalagas ng mga sigwa*. Which symbol, in your opinion, most strongly expresses the character of “Ako”? Why? Your answer should be in one paragraph of at least three sentences. State the metaphor you have chosen, then give one justification for your choice, and an explanation as to why you chose it. You may cite evidence from the poem.
-
8. The poem *Ang Dapat Paniwalaan* puts on a pedestal the value of education both on a personal and societal level. “Siya” in the poem may be taken as a microcosm of the Filipino nation and the transformation it derived from the educational initiatives of the American colonizers. Along what aspect(s) of Philippine life is the liberating power of education focused on based on the poem?
- a. Mythology
 - b. Superstitions and folk beliefs
 - c. Religion and religious worship
 - d. Gossip and false prophets
9. “That it is man that man should fear, That prayer is not the weapon against man” are ideas that have gained ideological acceptance:
- a. universally.

- b. in North America only.
 - c. in Europe only.
 - d. in the Asia-Pacific countries only.
10. In the poem *Kailangang Marinig na ang Tinig ng Anakpawis*, the “voice of the masses” refers to:
- a. The clamor of the labor force for radical change leading to social justice.
 - b. The cry of farmers for genuine agrarian reforms.
 - c. The demand for food and shelter among the hungry and homeless.
 - d. The outcry among children against child labor.
11. The poet’s use of parallelism and refrain:
- a. Discloses the reactionary nature of the poem.
 - b. Emphasizes the rallying tone of the poem.
 - c. Underscores the urgency of the message.
 - d. A and B
 - e. B and C
12. *Kailangang Marinig na. . .* was part of the “revolutionary” literature written at the threshold of the martial law era. What is the ultimate objective of the “revolution”?
- a. To disenfranchise all business investors.
 - b. To bring to an end the excesses of capitalism and US imperialism in the Philippines.
 - c. To free the masses from the oppressive rule of government and the owners of the means of production.
 - d. To topple down the Marcos dictatorship.
13. The poet brings to the consciousness of an unskilled, lowest paid laborer, the circumstances of his life in the poem *Gabi Ng Isang Piyon..* What is an evening like to him?
- a. Extreme fatigue and physical pain make sleep evade him.
 - b. He worries about the hard labor he goes through each day and the meagerness of the pay.
 - c. He is apprehensive about losing his job without warning and, consequently, not being able to provide for his family’s needs.
 - d. He is rendered restless by the brunt of the oppression and the poverty he is in, and his helplessness about his plight.
14. From the Marxist perspective, man has no control of himself as he is just a part of the environment. There is no way that he can escape from the circumstances in his life, no matter that these are contrary to his feelings, since he has no freedom to do so. He is entrapped in the system and his activities are anchored on the dictates of those who control the system. *Which of the following lines from the poem clearly point to this perspective?*
- a. Subalit ang alas-singko’y hindi naging hudyat
Upang iwan ang graba, semesto’t eskombro
Ang iyong hininga.

- b. Dugo't pawis pang lalangkap sa buhangin at sementong
Hinahalo, na kalamnang itatapal mo
Sa bakal na mga tadyang: kalansay na nabubuong
Dambuhala mula sa 'yong pagsasakit bawat saglit,
- c. Kung bakit di umiibis ang graba,
Eskombro't semento sa iyong hininga--
Kapag nabubuo sa guniguni mong is aka ring piyesa
Ng iskapolding na kinabukasa'y babaklasin mo rin.
- d. Paano ka mahimbing
Kung sa bawat paghiga mo'y tila unti-unting kinakain
Ng bubungang sakdal-tayog ang mga bituin?
- e. All of the above.

15. Existentialists opine that man's existence precedes his essence. There is no predetermined essence to talk about. Man is brought forth into this world where he, in his freedom, defines himself [creates his essence] through his thoughts and actions. In the end, he is solely responsible for his actions and what he is. Which of the following aptly mirrors the existential slant of the poem?

- a. The subject [piyon] chooses to work as a lowly laborer in a construction company.
- b. After work each day, he needs rest. But rather than sleep, he allows himself to stay in wakefulness and mull over his misery.
- c. He is conscious of the exacting working conditions, the nominal pay, and the hopelessness of his situation, yet he hangs on with the construction company, and continues to labor, endure, and live in absurdity.
- d. He is aware of his oppressed situation but stays on because of the call of modernization.

16. The last stanza of the poem is:

*"Makapag-uusisa ka na nga lamang sa dilim ng sulok:
Kung bakit di umiibis ang graba,
Eskombro't semento sa iyong hininga—
Kapag nabubuo sa guniguni mong isa ka ring piyesa
Ng iskapolding na sa kinabukasa'y babaklasin mo rin."*

What is the worst that can happen to a man's consciousness as revealed in the stanza above?

- a. To think of situations that cause his oppressive state.
- b. To be cognizant of his being alone in his misery.
- c. To realize that he is just a commodity like the constructions materials around him.
- d. To imagine himself in the midst of the construction fuss.

17. In *Another Invitation to the Pope to Visit Tondo*, the poet etches a vivid picture of the poverty prevailing in that district of Manila using powerful imagery. Match the literary description in Column A with the implied social problem in Column B.

Column A

Column B

- | | |
|---|---|
| <p>a. "We will show you where the sun leaks on
our sleep"
 "The buntings over our one and only
 window</p> <p>b. "We will show you our latest child with
a sore
 That never sleeps."</p> <p>c. "On the dailiness of piece meals and wages
With their habit of slipping away
From fists that have holes for pockets."</p> <p>d. "We will show you how we . . .
prosper with children, whom you love. To
 be sure,
 We shall have more for you to love."</p> <p>e. "Stay for supper of turnips on our table. . . ."
 "Shed no tears, please, for the brown
 multitudes
Who thicken on chances and feast on
 leftovers"</p> | <p>i. Health, sanitation, and hygiene
ii. Adequate and healthful food
iii. Decent and adequate housing
iv. Family planning and population control
v. Underemployment/Unemployment</p> |
|---|---|

18. The poem possesses historical fidelity; there was a papal visit to Tondo before 1972. From the historical perspective, what is the main message of this invitation?
- The Pope should experience the real Tondo, without a makeover.
 - Tondo has become a much improved place after the most recent papal visit.
 - The earlier papal visit was foiled by an assassination plot.
 - Tondo residents have created several projects to showcase to the Pope.
19. Which other lines point to the *historical fidelity* of the poem?
- "Our eyes shall bless the liveliness of dollars."
 - "Shed no tears for the brown multitudes who thicken on chances and feast on leftovers
As the burning garbage smuts the sky of Manila."
 - "Now there are only surreal assassins about who dream of your death in the shape of a flowering kris."
 - A and B only
 - B and C only
 - All of the above.
20. What is the **tone** of the following stanza?
- "And lead prayers for the family that
starves and stays
together. If we wear rosaries round our
necks,
It is not because they never bruise our

fingers.

(Pardon if we doze on a dream of Amen.)”

- a. resignation.
- b. contempt.
- c. sarcasm.
- d. ambivalence.

21. In the Philippines, the Pope is revered by the Catholic community. What is the overall message of the poem to him?
- a. That poverty in Tondo is a sustainable condition, and that the people still find some solace in their difficulty.
 - b. That Tondo residents expect more tangible help from the Pope on his next visit.
 - c. That the people in Tondo are anchoring their hope for a better life in the Pope.
 - d. That poverty in Tondo is an emergency situation and that social institutions, especially the Church, should deliver immediate and far-reaching solutions.
22. *Taglish* is now commonly used in oral discourse in Manila and other parts of the Philippines. What is your personal impression about its use in literary writing, as Tinio did in the poem *Valediction* sa Hillcrest? Do you agree to its continued use in written literature? State your stand in one sentence and give details to support/explain it in at least three sentences.

23. *Valediction in Hillcrest*, a biographical poem, focuses on one aspect of human nature—the propensity to become attached to one’s environment (physical and human), and the pain of detaching from it. Nostalgia is as real as humanity itself. How does the poet convey the nostalgic mood?
- a. Direct reference in stanzas 2 & 3
 - b. Indirect reference in stanzas 2, 4, 5 & 6
 - c. Indirect reference in stanzas 5, 6, 7 & 8
 - d. Indirect reference in stanzas 4, 5, 6, 7, 8 and direct reference in stanza 3
24. What happens in the last two lines of stanza 7 and the whole of stanza 8?
- a. The persona gives way to his tears.
 - b. The sun comes out suddenly, resulting in the melting of the snow.
 - c. The snow is so thick that after it melted the whole place is flooded.
 - d. The persona is caught up in a snowstorm.
25. *Pagdalaw sa Karukhaan*, which is an excerpt from the novel *Silang Nagigising sa Madaling-Araw*, puts the main character—Salvador—in a dilemma: Should he pursue his dream of going to college, or should he give up that dream to answer an

- immediate call of duty? Salvador chooses the latter. What does this show about the culture of his people?
- Filipinos, in general, put a high premium on education and always make it as top priority.
 - The sacrifice of a personal ambition, including the pursuit of education, to be able to carry out a family responsibility is common among Filipinos.
 - Filipinos do not regard poverty as a stumbling block to success. In fact, they consider it as a healthy challenge.
 - Male family members should work in the farm or at sea while female family members should attend school.
26. Traditionally, a people's means of livelihood is dictated by the geographical features of the land. How does this pattern affect the major characters' disposition in life in the story *Pagdalaw sa Karukhaan*?
- Entrepreneurs, like Apo Julian Manoto, and those who live in the poblacion are not indifferent to the hard life in the barrios.
 - Salvador and the members of his family, whose lives are dependent on the resources of the sea, generally take a tough stance against life's trials.
 - Emerita, whose family lives on the resources of the lowlands which allow a more promising life, is more carefree and less stressed.
 - A and B only
 - B and C only
27. "'Magtatrabaho si Adoy sa planta!'" inulit niya [ni Emerita] sa kanyang utak. Paanong magtatrabaho ay nasusuklam ito sa pamamalakad ng trabaho sa plantang iyon?" [paragraph 2, p. 234]. Initially repulsive to the idea of working for Apo Julian Manoto because of his exploitation of the people through his usurious practices, Salvador finally obliges to his mother's appeal to accept the job. This clearly suggests that:
- Baket Basil has a very dominant character, which Salvador cannot defy.
 - Apo Julian offers a very attractive package of privileges to Salvador.
 - Apo Julian implements a radical change for the better in his manufacturing firm.
 - Salvador realizes that his family has been pinned against the wall in regard to their indebtedness to Apo Julian. Someone has to redeem the family.
28. Which of the following details *symbolically* explains the title of the novel—They Who Awaken at Dawn?
- Salvador and his mother, as well as Emerita's folks, leave their homes very early each day to start a long hard shot at the challenges of the sea, or the farmland and the mountainside.
 - Gradually, Salvador's eyes are opened to the harsh realities around him—the difficulty of earning a living and the anomalies perpetrated by the exploiting societal environment. As a young adult who is fresh from high school, he wakes up to the reality of the anomalous world around him.
 - The owners of the means of production, represented by Apo Julian, realize early on that there is an easy way of raking money in—take advantage of the people's gullibility and complacency.

- d. Working under the noonday sun makes the work of the farmer a double jeopardy. It is common practice among farmers to start farm work at dawn so that by the time the sun has gone a little above the eastern horizon, much of the work scheduled for the day is already done. The farmer then heads for home and returns to his field when the sun is starting to go down the western horizon. It is a must, then, to start work very early each morning.

29. In the following excerpt from *May Lalim Ang Batis*, a chapter of the novel *Maganda Pa Ang Daigdig*, Lino Rivera engages Padre Amando in the discussion of a very critical issue.

“Habang umiiral, Padre, ang dating paraan, ay mamamalaging mayroong panginoon at mayroong busabos! At kung maaari mang magkaroon ng maraming mabubuting panginoon ngayon, kaugalian namang hindi mapipigil, ni masasawata man, na ang panginoon, habang tinutulutang maging panginoon, ay papapanginoon! At ang busabos, kung wala nang sukat pag-ilasan upang mabuhay at makapagbigay-buhay, ay pabubusabos hanggang sa ang mga sisidlan ng mga pagtitiis ay matigib, umapaw at sumabog! Sa kasawiang-palad ng aking mga magulang at ninuno, sa panahon nila’y sila, at di ang mga sisidlan, ang siyang sumabog at nadurog!”

“Di ang sisidlan ng mga magbubukid ang sumasabog ngayon, Padre, sa ganang sarili kong palagay!”

“Ang sisidlan ng kakaibang mga isipan at lunggatiin, na nagkukubli lamang sa sisidlan ng mga magbubukid.”

“Subukin ninyong buwagin, Padre, ang tinatawag ninyong tenansi-sistem, at makikita ninyong mahuhubdan ng balatkayo ang mga sisidlang sinasabi ninyong sumasabog ngayon.”

29. a To what critical issue does the metaphor “*sisidlan ng kakaibang kaisipan at lunggatiin*” refer?

- a. The growing political consciousness among the peasants and their gradual but certain orientation to their rights.
- b. The increasing intolerance of landlords vis-à-vis the shortcomings of tenants.
- c. The intensifying rift between government forces and the Hukbalahap.
- d. The worsening relations between the government and the working class particularly the tenant-farmers.

29. b The main socio-political issue with roots in feudalism which is raised in the chapter *May Lalim ang Batis* is:

- a. unfair harvest sharing.
- b. inadequate protection of tenants by the laws.
- c. master-slave relationship between landlords and tenants.
- d. possession of wide tracts of land by a few influential people.

30. Padre Amando and Miss Sanchez are one in the thought that Lino is one “*mangmang na marunong*”, not “*marunong na mangmang*”. In a paragraph of not less than five (5) sentences, using English or Filipino, explain the difference between these phrases

in the context of the story. Use examples to support your explanation.

31. There are enough details in the chapter *May Lalim Ang Batis* that justify the choice of the title. Explain in a paragraph of not less than five (5) sentences what the title refers to.

32. From the story, the following *themes* can be drawn except:

- a. Every individual is unique in his action and disposition.
- b. No occupation is so lowly that it crashes the person's dignity.
- c. "Hope springs eternal from the human breast" (Alexander Pope).
- d. Fear can easily be faked by metaphorical discourse.

33. The travails of a Filipino immigrant in the U S are brought to life by Bienvenido Santos in his story *The Day the Dancers Came*. Circle the letter of the option(s) which is/are *implied* in the story.

- a. The dancers represent a patent aspect of Filipino culture and stand as the connection between Fil and the country and people he left behind.
- b. That Fil has refused to integrate into the mainstream of American culture despite his acquisition of US citizenship is suggested by his earnest pursuit of the dancers.
- c. The first wave of Filipino migrants [1901-1946] came to America with big dreams which eventually died and turned to dust.
- d. Alienation is the usual twin of migration.
- e. The negative results of the Filipino diaspora have remarkably slowed down Filipino migration to the U.S.

34. Fil quips that *time is the villain* in his life. What does this mean in the context of the story? Write your answer in a paragraph of 4 or 5 sentences. Cite details from the story to explain your point.



35. What is the *overall message* of the story, which is summed up in the last four paragraphs?
- Migration pinches negatively on cultural preservation.
 - Migration can result in alienation. But the migrant can establish his identity by making an irrevocable choice about his priorities.
 - Music and dance do not suffice to capture a people's culture.
 - Everything in this world is temporary. Things change unexpectedly, including how people of the same cultural origin treat each other.

Contemporary Literature (1986- to the Present)

“Walter Benjamin says: ‘A literary work can be politically correct only if it is correct by literary standards.’ Benjamin’s statement is founded on a liberating principle that has to do with why art is art and why literature is literature. It proposes a literary consciousness that is within but not necessarily subsumed to a social and political order; moving according to its own and independent hopes, motivations, visions to create change in both the world of literature and in the present world that overarches literature. According to this point of view, literature is not society’s obedient tool for economic and political change. Instead, it actively moves and participates in scrutinizing the present and in shaping the possibilities of the future.”

(Virgilio S. Almario, Philippine National Artist for Literature, 2003)

● The years preceding the peaceful EDSA Revolution of February 1986 were fraught with a strong sentiment for political change, as evidenced by the rapid increase of politically motivated or committed writing and protest literature. At the same time, adherence to the standards of the New Criticism continuously declined. To vent their sentiments and aspirations in unequivocal terms, writers created literary forms and structures which rejected the traditional concepts, even to the point of intertwining literature with biography, history, journalism and criticism. This trend has since become the *standard* in literary writing and has found acceptance and adherence among writers across languages and regions--English, Filipino, and several of the local languages.

● **Historical Highlights during the Period:**

- End of the Marcos dictatorship following the EDSA People Power Revolution [1] in February 1986
- Ratification of a new Constitution in 1987 under the presidency of Corazon Cojuangco Aquino
- Termination of the US-Philippine military bases agreement in 1991
- Legalization of the Communist Party of the Philippines (CPP) followed by the signing by the government of an agreement with the CPP ending the military insurgency in 1995 during the incumbency of Fidel Valdez Ramos
- Signing of a peace agreement with the Moro National Liberation Front (MNLF) in 1996. However, the Moro Islamic Liberation Front (MILF), an MNLF splinter group, continued the struggle.
- A Second EDSA People Power Revolution [2] in 2001 which resulted in the evacuation of Malacanang by the incumbent president, Joseph Ejercito Estrada, and the installation of Gloria Macapagal Arroyo as president
- Benigno Simeon Aquino III is presently at the helm of the Philippine government

● **Developments in Literature**

- Literary orientation in the academe has taken a new face. While some older professors and students continue to perpetuate the approaches of the New Criticism, younger writers and readers have started to work along the insights picked up from literary theories in England and the United States. Post-structuralism and postmodernism, with some influences of Marxist thoughts, and with focus on the social role of writing in a semi-feudal, semi-colonial landscape, no doubt, have largely taken over the “old order” in terms of writing and literature reading. Thus, the old thinking about literature as “high art” has dissipated, and the spotlight has shifted to the production and reception of literary materials with marked openness to marginalized form and subject matter.
- Laying down the groundwork for this innovative trend in criticism and writing are the following:
 - ▶ Gelacio Guillermo – Ang Panitikan ng Pambansang Demokrasya
 - ▶ Alice Guillermo - Images of Change
 - ▶ Elmer Ordonez – The Other View
 - ▶ Edel Garcillano – First Person, Plural
 - ▶ Isagani Cruz – Beyond Futility
 - ▶ Virgilio S. Almario – Kung Sino ang Kumatha Kina Bagongbanta, Osorio, Herrera, Aquino de Belen, Balagtas, atbp.

▪ **Birth of Writing Centers:**

- Academic institutions based in schools to strengthen creative writing through the curriculum. Silliman University, the University of the Philippines, Ateneo de Manila University, De La Salle University, University of Sto. Tomas and San Carlos University in Cebu took the lead in this endeavor
- Various writer’s organizations handling out-of-class creative writing

workshops among interested groups, e.g., Unyon ng mga Manunulat na Pilipino (UMPIL), Pambansang Unyon ng mga Manunulat (PANULAT), Panday-Lipi, Galian sa Arte at Tula (GAT), KATHA, Linangan sa Imahen, Retorika at Anyo (LIRA), Gunglo Dagiti Mannurat nga Ilokano (GUMIL), Lubas sa Dagang Bisaya (LUBADI) and Poets and Playwrights, Essayists, and Novelists (P.E.N.)

▪ **Rise of Awards-Granting Bodies**, such as:

- La Tondena which sponsors the annual Carlos Palanca Memorial Awards in Literature
- National Commission for Culture and the Arts (NCCA)
- Amado V. Hernandez Foundation which sponsors writing competitions yearly for workers and their supporters
- GAPAS Foundation which, like the Amado Hernandez project, spurs peasants and their advocates to write for a prize
- KAIBIGAN, which began a writing competition for Overseas Filipino Workers (OFWs) as part of its support program.

▪ **Boosting of the print media** that publish creative writing materials:

- National publications like the Philippine Graphic Weekly, Philippines' Free Press, The Sunday Inquirer Magazine, Liwayway (Filipino), Bannawag (Ilokano), Bisaya (Sugbuhanon), and Filmag (Filipino), and Solidarity.
- Campus publications such as the U.P. Collegian, The Diliman Review, Sands and Coral (Silliman University), Heights (Ateneo de Manila), Malate and Likha (De La Salle University), the Varsitarian (University of Sto. Tomas), Bisig (Polytechnic University of the Philippines).

▪ **Publication of non-traditional materials**, such as literary texts in the vernacular, by a consortium of three big universities in Metro Manila—the University of the Philippines Press, Ateneo de Manila University Press, and De La Salle University Press. Some commercial publishing houses either have continued to print literary texts or have joined the bandwagon of literature text publication, thus buttressing the strength and popularity of literature reading.

▪ **Publication of creative writing from the Left**, which was made possible by the Kilusan sa Paglililang ng Rebolusyonaryong Panitikan at Sining sa Kanayunan (LINANG), MAINSTREAM (People's Art, Literature and Education Resource Center), and Artista at Manunulat ng Sambayanan (ARMAS).

▪ **Entry of marginalized authors, genres and themes** into the arena of Philippine literature following the easing up of critical evaluation of literary works, which, in turn, was a result of the diminished adherence to the New Criticism. The gates were opened to let in literary works of

women writers, writers from the field [peasants, laborers and guerilla cadres], Filipino migrant workers, and gay and lesbian writings.

- **Collection** of literary works in languages other than English, Filipino and Spanish and **integration** of these into the mainstream of Philippine literature. Largely being undertaken through the academe, this thrust is seen as a giant step toward the writing of regional literary histories, which will hopefully pave the way to the writing of a national literary history.

Lumbera & Lumbera sum up the characteristics of post-EDSA literature in the following lines:

Overall, the character of the Philippine literary scene after “EDSA” may be pinpointed by referring to the theories that inform literary production, to the products issuing from the publishers, to the dominant concerns demonstrated by the writers’ output, and to the direction towards which literary studies are tending. (367)

Poetry during the Period

LIHAM NI PINAY MULA SA BRUNEI

-Elynia Ruth S. Mabanglo-

Elynia Ruth Mabanglo’s career as a creative writer spans over three decades and is capped by numerous recognitions by prestigious groups, among which being the *Makata ng Taon* [Poet of the Year] Commission on Filipino Language Award in 1992 and the Carlos Palanca Memorial Award for Literature Hall of Fame Award in 1995. The poem cited here is among the *Letters of Pinay* which won for her the Manila Critics Circle National Book Award for Poetry in 1990.

Diaspora, literally meaning “a dispersion or scattering” of people from their original country or state, has become part of the Filipino people’s history. Dating back to the early part of the 20th century, Filipinos have left hearth and home as “contract workers, sojourners, expatriates, refugees, exiles and immigrants” (Espiritu 23, quoting San Juan, 1998a, 190) in various parts of the world but mostly in North America. Espiritu adds that the 2000 U.S. census records a total of 1.8 million Filipinos, comprising the second-largest immigrant group as well as the second-largest Asian American group in the United States. In the last two decades of the 20th century, a big number of women joined the exodus to the Middle East, Italy, Singapore, Hongkong, Malaysia, and Brunei to work as domestic helpers. This is where *Pinay* in the poem below is coming from.

Consider the following questions as you read the poem.

1. Describe the *persona's* disposition towards work.
2. What brings the *persona* to her decision to work in Brunei?
3. The *persona* draws a sharp contrast between “then” and “now.” In the graphic organizer below, note important details showing this contrast. One has been done for you.

Then	Now
<i>Guro, asawa, ina</i>	<i>Domestic helper, asawa, ina</i>

4. Do you recognize some Filipino cultural patterns in the poem? Name at least two.
5. What feeling does the poem evoke in you?
6. How does the Filipino diaspora impact the family based on the *persona's* experience?
7. What is the most important message you are able to draw from the poem?

Ako'y guro, asawa at ina.
 Isang babae—pupol ng pabango, pulbos at seda,
 Kaulayaw ng batya, kaldero at kama.
 Napagod yata ako't nanghinawa.
 Nagsikap mangibang-lupa.
 Iyo't-iyon din ang lalaking umuupo sa kabisera,
 Nagbabasa ng diyaryo uma-umaga.
 Naghihintay siya ng kape
 At naninigarilyo,
 Habang kagkag ako sa pagitan ng kuna at libro,
 Nagpapahid ng lipstick at nagpapatulo ng gripo.
 Hindi siya nag-aangat ng mukha
 Umaaso man ang kawali o umiingit ang bata.
 Hinahatdan ko siya ng brief at tuwalya sa banyo,
 Inaaliw kung mainit ang ulo.
 Wala siyang paliwanag
 Kung bakit hindi siya umuwi magdamag,
 Ngunit kunot na kunot ang kanyang noo
 Kapag umaalis ako ng Linggo.
 Ayaw niya ang galunggong at saluyot
 Kahit pipis ang sobrang inabot,
 Ibig pa yatang maghimala ako ng ulam
 Kahit ang pangrenta'y laging kulang.
 Ako'y guro, asawa at ina.
 Isang babae—napapagal sa pagiging babae.
 Itinakda ng kabahaging
 Masumpa sa walis, labada't oyayi
 Kahit may propesyo't kumikita ng salapi.

Iyo't-iyong din ang ruta ng araw-araw—
 Kabagutang nakalatag sa kahabaan
 Ng bahay at paaralan,
 Ng kusina't higaan.
 May karapatan ba akong magmukmok?
 Saan ako tatakbo kung ako'y malungkot?
 May beerhouse at massage parlor na tambayan
 Ang kabiyaq kong nag-aasam,
 Nasa bintana ako't naghihintay.
 Nagbabaga ang katawan ko sa paghahanap,
 May krus ang dila ko't di makapangusap.
 Humihingi ng tinapay ang mga anak ko,
 Itinotodo ko ang bolyum ng radio.
 Napagod yata ako't nanghinawa,
 Nagsikap mangibang-lupa.
 Noon ako nanaginip na nakapantalon,
 Nagpapadala ng dolyar at pasalubong.
 Nakahihinga na ako ngayon nang maluwag,
 Walang susi ang bibig, ang isip ay bukas.
 Aaminin kong ako'y nangungulila
 Ngunit sariling kape ko na ang tinitimpla.
 Nag-aabang ako ng sulat sa tarangkaha't pinto,
 Sa telepono'y nabubusog ang puso.
 Umiiyak ako noong una,
 Nagagamot pala ang lahat sa pagbabasa.

 Ito lamang ang sagot,
 Bayaang lalaki ang maglaba ng kumot.

CARAVAN OF THE WATER-BEARERS

-Marjorie Evasco (1987)-

A strong feminist stance—this is the mark of Marjorie Evasco, a multi-awarded poet and essayist from Bohol in the Visayas group of islands. Her solid Catholic orientation is another evident mark of her literary works. Several Carlos Palanca Awards, National Book Awards from the Manila Critics' Circle, *Arinday* [from Silliman University], *Gintong Aklat* [from the Book Development Association of the Philippines], and Philippine Free Press have crowned the career of this creative writer (panitikan.com.ph) in addition to various international fellowships, notable of which are the International Retreat for Writers in Scotland and the International Writers' Program Fellowship in the University of Iowa.

In the poem that follows, which is taken from Evasco's prize-winning book of poetry—*Dreamweavers*-- watch the dominant image as it is unveiled by the author, and how it relates to the focus of the text.

Here are some guide questions to direct your reading of the poem.

1. Have you seen a caravan? What happens during a caravan? Why do people travel in caravans?
2. What is the role of the persona in the caravan? How do you know this?
3. In stanza # 1, who are referred to by the pronoun “they”?
4. What is the dominant image in each stanza? What is the dominant image in the entire poem?
5. The poem is rich in metaphor. Figure out what each one contextually means.
 - a. The evil eye of the storm they raised (Stanza 1)
 - b. Pretending
Our tears are daughters of the wind
Blowing across no-woman’s land (Stanza 1).
 - c. We have had to seek the center
Of the storm in the land we claim
Is ours too.
 - d. Our vision clears in our weeping
 - e. When we seize the watercourse
6. What Filipino cultural traditions are evident in the poem?

We will not forget the evil eye
Of the storm they raised,
Gutting the grounds we defended.
We have been trained
To look away too often
When man’s flesh, muscle, bone,
Knifed woman, to protect
The child’s eye from the dust
Of the lord’s sin against
Our kind, pretending

Our tears are daughters of the wind
Blowing across no-woman’s land.

We have had to seek the center
Of the storm in the land we claim
Is ours, too. Faces keening towards
The full force of winds
Once blinding us, we see
The blur of broken earth,
Blasted wastes, damned seas.

Our vision clears in our weeping
We have joined the trek
Of desert women, humped over
From carrying our own oases
In the claypots of our lives,
Gathering broken shards we find
In memory of those who went
Ahead of us, alone.

When we seize the watercourse
Our ranks will complete the circle
We used to mark around our tents,
Making homes, villages, temples,
Schools, our healing places.
And we will bear witness for
Our daughters and sons,
Telling them true stories
of the caravan.

PAGPASLANG

-Maria Josephine (Joi) Barrios (1990)-

The years of the Marcos dictatorship and the period immediately following proved to be a vigorous push to the development of Philippine literature. Voices of protest came in the form of poetry, song, short story, and drama from across the populace. Recognizable among these voices was that of Maria Josephine Barrios, more popularly known as *Joi Barrios*, a teacher by profession and a poet, activist, scriptwriter, and actress by vocation. Barrios was a fearless rally speaker and poet during the Marcos regime, and has remained to be a guardian of social justice, including the fight of women for equal footing with men.

Guide Questions:

1. Read the title of the poem. How does it strike you? (What do you anticipate to be the subject of the poem?)
2. The central message of the poem is stated in the first stanza. What is it?
3. The poet uses a powerful figure of speech in the second stanza. What sensory images can you visualize from these lines?
4. Stanza 4 makes a direct reference to the title. What does it command? Why do you think is this necessary?

5. Relate the last stanza to the first one. Have you finally figured out the central idea of the poem?
6. If you were the poet, would you use another title? If you would, what new title would you adopt and why? If you wouldn't, why?

Paslangin ang bawat salita
na humamak sa kasarian:
puta, kiri, kerida,
haliparot, talipandas,
putang ina mo.

Tiyakin ang pook, petsa at oras,
lahat ng sandali at pagkakataong
nagnakaw ng pagkatao
ang bawat kataga.
Ihanda ang sandata,
patalim na itatarak sa mga titik
na gumahasa sa kaluluwa,
baril na magpapasabog
sa bawat alaala ng pagkitil
ng puso.
Isagawa ang pagpaslang
sa araw na maliwanag,
sa harap ng lahat.

Hindi paghihiganti
kundi pagbibigay-katarungan.
Pagkat krimen ang pagbigkas
ng mga salitang
ngayo'y pinapaslang.

TAGUBILIN AT HABILIN

-Jose F. Lacaba (2003)

Tagubilin at Habilin is among Lacaba's or *Ka Pete's* most recent and most widely read compositions.

In one of his blog posts, the poet explained that he wrote the original *Tagubilin at Habilin* on the inspiration of *Desiderata* and *Sunscreen* and upon the commissioning of Armida Siguion-Reyna for her 2003 POP LOLA album produced by Viva Records. In the same post, he clarified that he had made revisions on the original text since, and was hoping to give the poem a refrain just like the refrain of *Desiderata*. The text that follows is the revised version. [Numbers were assigned each stanza for easier reference.]

Consider the following guide questions as you read the poem.

1. From the title, what do you suppose the poem is about?
2. What tone is evoked by the first stanza? What effect does the repetition of this stanza create?
3. The poem uses several metaphors. What does each of the following metaphors suggest?
 - a. Paghuhugas ng kamay – stanza 3
 - b. Pagpapatali sa kaisipang makaluma – stanza 4
 - c. Huwag manalig sa bulung-bulungan – stanza 6
 - d. Pagtutulog-tulog sa pansitan – stanza 6
 - e. Pagdadahan-dahan sa matarik na landas at maputik na daan – stanza 9
4. You will find in stanza 9 the line “Huwag kang aawit ng ‘My Way’ sa videoke bar at baka ka mabaril.” From newspaper clippings and interviews, find evidence that affirms the realism of this line.
5. In stanza 12, which lines allude to the most common causes of concern among the Filipino masses?
6. The lines quoted in Stanza 13 are from a Filipino *kundiman*, a love song, sung during a *harana* or serenade. Do you think it is relevant to the poem? Why/ why not?
7. The poet drops a powerful challenge to the reader in Stanza 16: “Ang tunay na matapang ay lumalaban/ kahit natatakot.” Do you agree with the quote? Why/ Why not?

8. What is the overpowering theme of the poem?

(1)

Mabuhay ka, kaibigan!

Mabuhay ka!

Iyan ang una’t huli kong

Tagubilin at habilin:

Mabuhay ka!

(2)

Sa edad kong ito, marami akong maibibigay na payo.

Mayaman ako sa payo.

(3)

Maghugas ka ng kamay bago kumain.

Maghugas ka ng kamay pagkatapos kumain.

Pero huwag kang maghuhugas ng kamay para lang makaiwas sa sisi.

Huwag kang maghuhugas ng kamay kung may inaapi

Na kaya mong tulungan.

(4)

Paupuin sa bus ang matatanda at ang mga may kalong na sanggol.

Magpasalamat sa nagmamagandang loob.

Matuto sa karanasan ng matatanda

Pero huwag magpatali sa kaisipang makaluma.

(5)

Huwag piliting matulog kung ayaw kang dalawin ng antok.
Huwag pag-aksayahan ng panahon ang walang utang na loob.
Huwag makipagtalo sa bobo at baka ka mapagkamalang bobo.
Huwag bubulong-bulong sa mga panahong kailangang sumigaw.

(6)

Huwag kang manalig sa bulung-bulungan.
Huwag kang papatay-patay sa ilalim ng pabitin.
Huwag kang tutulog-tulog sa pansitan.

(7)

Umawit ka kung nag-iisa sa banyo.
Umawit ka sa piling ng barkada.
Umawit ka kung nalulungkot.
Umawit ka kung masaya.

(8)

Ingat ka.

(9)

Huwag kang await ng “My Way” sa videoke bar at baka ka mabaril.
Huwag kag magsindi ng sigarilyo sa gasolinahan.
Dahan-dahan sa matatarik na landas.
Dahan-dahan sa malulubak na daan.

(10)

Higit sa lahat, inuulit ko:
Mabuhay ka, kaibigan!
Mabuhay ka!
Iyan ang una’t huli kong
Tagubilin at habilin:
Mabuhay ka!

(11)

Maraming bagay sa mundo na nakakadismaya.
Mabuhay ka.
Maraming problema ang mundo na wala na yatang lunas.
Mabuhay ka.

(12)

Sa hrap ng panahon, sa harap ng kabiguan,
Kung minsan ay gusto mo nang mamatay.
Gusto mong maglaslas ng pulso kung sawi sa pag-ibig.
Gusto mong uminom ng lason kung wala nang makain.
Gusto mong magbigti kung napakabigat ng mga pasanin.
Gusto mong pasabugin ang bungo mo kung maraming gumugulo sa utak.
Huwag kang patatalo. Huwag kang susuko.

(13)

Narinig mo ang sabi ng awitin:
“Gising at magbangon sa pagkagupiling,
Sa pagkakatulog na lubhang mahimbing.”
Gumising ka kung hinaharana ka ng pag-ibig.
Bumangon ka kung nananawagan ang kapuspalad.

(14)

Ang sabi ng iba: “Ang matapang ay walang-takot lumaban.”
Ang sabi ko naman: Ang tunay na matapang ay lumalaban
Kahit natatakot.

(15)

Lumaban ka kung inginungodngod ang nguso mo sa putik.
Bumalikwas ka kung tinatapak-tapakan ka.
Buong-tapang mong ipaglaban ang iyong mga prinsipyo.
Kahit hindi ka sigurado na agad-agad kang manalo.

(16)

Mabuhay ka, kaibigan!
Mabuhay ka!
Iyan ang una’t huli kong
Tagubilin at habilin:
Mabuhay ka!

Short Story during the Period

THE EXECUTION

-Charlson L. Ong (1991)

Fictionist, scriptwriter, singer extraordinaire (panitikan.com.ph)—this is Charlson Ong, a resident fellow of the Institute of Creative Writing, whose creative genius has been recognized by the Palanca Foundation, Free Press, Graphic, Asiaweek, the National Book Award committee and the Dr. Jose P. Rizal Award for Excellence committee. Ong’s short stories stand out for their insightful treatment of Chinese-Filipino culture as well as for how they parody some literary favorites.

Based on the 2005 census, the Filipino-Chinese population, i.e., those of pure Chinese descent, numbered 1.1 million. Solita Monsod (*Philippine Daily Inquirer*, June 22, 2012), quoting Amy Yap in her book “World on Fire”, states that this number constitutes 1.3% of the population of the Philippines. Interestingly, however, the Filipino-Chinese population control 60% of the Philippine economy.

“The Execution” is a story from the eye of a young Chinese-Filipino anchored on his struggles and coming-of-age experiences set against the years of martial law. A typical Charlson Ong material, it carries a strong socio-political message. The text is found on pages 377 – 388, *Philippine Literature: A History & Anthology* by Lumbera and Lumbera, 1997.

Guide Questions:

1. The opening paragraph powerfully introduces the main events in the story. Can you predict significant incidents to happen based on it? What mood does it create?
2. Name at least three of the narrator's struggles and coming-of-age experiences.
3. Compare/Contrast the relationship between Lim Bien-So and the narrator before and after Gan's execution. What could've caused the change?
4. What do the main incidents reveal about the socio-politico-economic status of Filipino-Chinese in the Philippines at the time of the story? Could the situation be the same at present?
5. What is martial law? How does it define the major incidents in the story?
6. There is more than one "execution" in the story. To which of them does the title refer?
7. Would you justify Ah Beng's (Mario's) final act? Why/ why not?
8. What universal lesson can you draw from the story?

A COMRADES'S DEATH (Excerpt from *Killing Time in a Warm Place*)

-Jose Y. Dalisay Jr. (1992)

One Filipino artist whose creative writing talent is hard to match is Jose Y. Dalisay Jr., the current director of the University of the Philippines Institute of Creative Writing, and who entered the Palanca Hall of Fame in 2000. This literary genius who gained professional grounding as a writer from the University of the Philippines, the University of Michigan, and the University of Wisconsin-Milwaukee, has earned the singular distinction of winning 16 Palanca Awards in five genres (panitikan.com.ph).

Martial Law in the Philippines, indeed, inspired numberless creative compositions in practically all genres—songs, poetry, essays, short stories, plays, novels. Dalisay's *Killing Time in a Warm Place* is cast in the martial law years, specifically the goings in the underground movement. "A Comrade's Death" which is one of the last chapters of the novel embodies the conflict, character delineation, and theme which pervade the novel. For a full text of the chapter, go to pages 389-392, *Philippine Literature: A History & Anthology*, Lumbera & Lumbera, 1997.

Guide Questions:

1. Who are the protagonists? Who are the antagonists? What divides the camps of characters? [What is the primary conflict?]
2. From whose angle are the events told? What is the narrator's role in the story?
3. What does each incident reveal about the activities of the Left and how the Marcos regime handled the underground movement:
 - a. Benny's incarceration?
 - b. General Nieves' intervention in Benny's release from prison?
 - c. Benny's death?
 - d. Jong's visit to Noel?

4. The word **salvaged** is used “in a curious twist of logic” in the story. Find out what the word means literally, and compare it to the meaning ascribed to it in the jargon of the Philippine police.
5. How does the death of Benny impact the underground movement? How does it impact the narrator’s future decisions?
6. The narrator ends his story with the note: *Bless me Father, for I have sinned*. What do you consider to be the purpose of the writer behind the novel based on the main character’s final note?

REVIEW QUESTIONS

1. In the introduction of this section, Almario is quoted with an interpretation of Walter Benjamin’s statement as to when a literary work can be considered politically correct. Read carefully the original statement of Benjamin, then read Almario’s interpretation. In a paragraph of at least five sentences, explain why you agree or disagree with Almario’s opinion. Give at least two examples to prove your point.

2. The poems in this section follow the post-structural and postmodern tradition. In contrast to New Criticism literature, postmodern creations are more concerned with getting their message across than with the “high art” quality. In a paragraph of not less than five sentences, explain whether or not the poems in this section satisfied your quest for substance only, or for art only, or both.

3. In the poem *Lihim ni Pinay Mula sa Brunei*, which of the following best describes the *persona*’s disposition in regard to work or employment?
 - a. Persistent and zealous
 - b. Creative and zealous
 - c. Persistent but picky
4. The explicit contrasts in the poem lead the reader to the *persona*’s decision to join the Filipino *diaspora*. Which stanzas carry these contrasts?
 - a. 1 and 2

- b. 2 and 3
- c. 3 and 4

5. Which Filipino cultural norms are alluded to in each line? Match Column A with Column B.

Column A

Column B

5.1 Ako'y guro, asawa at ina

a. Filipino wives can keep their pains and hurts to themselves

Isang babae—pupol ng pabango

b. Filipino women are generally patient and hardworking

Kaulayaw ng batya, kaldero at kama

Habang kagkag ako sa pagitan ng kuna at libro, c. A husband expects to be waited on by his wife

5.2 Iyo't-iyon din ang lalaking umuupo

Sa kabisera,

Nagbabasa ng diyaryo uma-umaga.

Naghihintay siya ng kape

At naninigarilyo.

5.3 Nagbabaga ang katawan ko sa

Paghahanap,

May krus ang dila ko't di makapangusap.

6. Which of the following themes can be inferred from the poem?

- a. One person's empowerment stems from his/her personal choices.
- b. Environmental forces impose the strongest control on a person's behavior.
- c. Women are cut for self-sacrifice and hard work more than men.

7. In the poem *Caravan of the Water-Bearers* by Marjorie Evasco, what image is created in the first three lines:

*"We will not forget the evil eye
Of the storm they raised,
Gutting the grounds we defended."*

- a. A powerful storm which destroyed everything on the land
- b. A group of men helping the victims of a storm to safety
- c. A group of women distraught over the usurpation of their land by men

8. What is the dominant image in the poem?

- a. Desert travelers caught in the eye of a sandstorm
- b. Women engaged in tasks which used to be done only by men
- c. Men and women with clay pots heading toward the watercourse

9. Which of the options below best expresses the message of the following figurative language?

"We have had to seek the center"

*of the storm in the land we claim
is ours too” (Stanza 2).*

- a. Women have begun to assert their rights vis-à-vis men
- b. The travellers realized that no one has monopoly over the resources of the world.
- c. During the most trying times in history, women have helped steer the course of events.

10. What Filipino cultural practice or taboo does each line reveal?

- a. “We have been trained
To look away too often
When man’s flesh, muscle, bone,
Knifed woman” (Stanza 1, lines 4- 7).
- b. “We have been trained
To look away too often
When man’s flesh, muscle, bone,
Knifed woman,] to protect
The child’s eye from the dust
Of the lord’s sin against
Our kind” (Stanza 1, lines 4-10).
- c. “Our tears are daughters of the wind
Blowing across no-woman’s land” (Stanza 1, lines 11-12).

11. The last stanza reveals:

- a. The positive result of a rebellion and the takeover of the government by a women-dominated group.
- b. The attainment of women’s rights.
- c. The success of the travellers in reaching their destination.

12. In the poem *Pagpaslang* by Joi Barrios, the central message is:

- a. that language is so powerful that it can mutilate and destroy.
- b. that words such as *haliparut*, *puta*, *kiri*, and *talipandas* are so offensive that they should be expunged from the Filipino lexicon.
- c. that there’s an urgent need to put an end to the use of language that discriminates gender orientations.

13. Do the words in stanza 1 of the poem have an equivalent in other cultures, e.g., the American culture? Or are they peculiar to the Filipino culture? Explain your answer in a paragraph of not less than five sentences using examples.

14. The second stanza carries a powerful description of the central message of the poem. What figure of speech is used?
- Simile
 - Personification
 - Metaphor
 - Analogy
15. *Tagubilin at Habilin* opens and ends with the popular Filipino acclamation of triumph and bright tidings: “*Mabuhay ka*”. The phrase recurs in several parts of the poem, almost like a refrain. Which of the following best describes the general nature and purpose of the poem as signaled by the phrase?
- Descriptive
 - Informative
 - Inspirational
 - Didactic
16. Match the metaphor in with the closest meaning in the context of the poem *Tagubilin at Habilin* by Jose “Ka Pete” Lacaba.
- | | |
|---|--|
| _____ 16.1 paghugas ng kamay kung may inaapi
na kaya mong tulungan | a. to repel change |
| _____ 16.2 pagtutulog-tulog sa pansitan | b. to refuse to keep pace with
prevailing circumstances |
| _____ 16.3 pagpapatali sa kaisipang makaluma | c. to be prude in the midst of
activism |
| _____ 16.4 papatay-patay sa ilalim ng pabitin | d. to remain nonchalant when
one’s involvement is
critical |
| _____ 16.5 pagbubulong-bulong sa panahong
kailangan mong sumigaw | e. to enmesh oneself in trivial
things |
17. Which of the following refer to time-honored Filipino customs?
- 17.1 maghugas ka ng kamay pagkatapos kumain
 - 17.2 paupuin sa bus ang mga matatanda
 - 17.3 umawit ka kung nalulungkot
 - 17.4 magpasalamat sa nagmamagandang loob
 - 17.5 matuto sa karanasan ng matatanda
 - 17.6 huwag makipagtalo sa bobo
18. In the words of Pete Lacaba, the writing of *Tagubilin at Habilin* was inspired by *Desiderata*. Surf the net to find a copy of *Desiderata*. Then, in a paragraph of at least five sentences, explain how the two literary works compare. Point out specific details to show the similarity.

19. What do the main incidents in the story *The Execution* by Charlson Ong reveal about the socio-politico-economic status of Filipino-Chinese in the Philippines during the martial law era? Could the situation be the same at present? Write your answer in a paragraph of not less than five sentences.

20. The following lessons can be drawn from the story **except**:
- a. A true friend is one who stands by you in your most trying moments.
 - b. Marriage is the consummation of mutual love and trust.
 - c. Filial relationships are not necessarily galvanized by love and respect.
 - d. Many relationships are anchored on convenience for either or both parties.

21. The real execution in the story to which the title refers is:
- a. The death of Gan by firing squad.
 - b. The death of Lim Bien-So from natural causes.
 - c. The death of Lim Bien-So with the assistance of Ah Beng.
 - d. Both a and c.

22. In a paragraph of not less than five sentences, explain whether you **would** or **would not** justify Ah Beng's final act. Your answer should be informed by the details of the story.

23. The principal protagonist in the story *A Comrade's Death* [Excerpt from *Killing Time in a Warm Place*] by Jose Dalisay Jr. is Noel who was with the underground movement for a long time but finally decides to leave and chart a new course of life. Go over the following dialog between him and Jong, a former comrade in the movement. Then read the succeeding three lines which are the closing lines of the excerpt. What is Noel's true socio-political orientation as revealed by these lines?

“You can still be with us, Noel—if you want to.”

“I don’t think I can.”

“Why? Do you believe in what you do?”

“No. Some, maybe. I have to. I have to make some sense of it.”

“What are you afraid of?”

“You.”

And so I went to America for the distance and the difference and the antithesis—or had it been my private thesis all along? How long will I remain there, I couldn’t say then. What next would I betray? When would I begin to hate that which I would become?

- a. Noel is firm about his stand of leaving the movement and of completely embracing the existing social order.
 - b. Noel has his heart in the movement but needs the comforts of the existing social order .
 - c. Noel is simply biding his time to go back to the movement until he succeeds in convincing his father to allow him back.
 - d. Noel remains a misplaced soul. He believes in the principles of the movement, but is aware of the risks that go with it, and he wants to live.
24. Benny also decides to join society’s mainstream after some years of incarceration, but is found dead “floating on the Pasig with both of his eyes punched out and his fingers broken” three weeks after his release from prison. What implications maybe drawn from this incident?
- a. the members of the underground movement took revenge against their “deserting comrade”.
 - b. government forces “salvaged” Noel.
 - c. Benny took his own life.
 - d. All of the above.
 - e. a and b only.
25. The narrator ends the novel with the note: *Bless me Father, for I have sinned*. What do you think is the purpose of the writer behind the novel based on the main character’s final note? Write your answer in a paragraph of not less than five sentences.

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